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WORK BY SOWERBY AMONG NOVELTIES GIVEN AT STADIUM

Reiner Closes Week of Summer Guest Conductorship of N. Y. Philharmonic with Programs Including Suite "From the Northland" by Former Holder of Rome Fellowship—Other "First-Time" Performances in Series Include Works by Borodin, Strauss, De Falla, Rieti and Wolf-Ferrari—Willem van Hoogstraten Resumes Baton for Final Fortnight

A HALF-DOZEN novelties enlivened the sixth week of summer concerts by the New York Philharmonic at the Lewisohn Stadium. The period marked the conclusion of the week's guest conductorship of Fritz Reiner of the Cincinnati Symphony, who made his adieu before an enthusiastic audience on the evening of Aug. 16. Willem van Hoogstraten resumed the baton for the two concluding weeks on the following evening. During the brilliant consulship of Mr. Reiner a number of works were given their first hearing in the series. A native composition, Leo Sowerby's Suite "From the Northland" provided considerable interest on Wednesday's program.

Other "first-times" in the series given by Mr. Reiner were Borodin's Second Symphony, Manuel de Falla's "El Amor Brujo" Suite, Strauss' "Don Quixote," Rieti's Concerto for Woodwind and Orchestra and Wolf-Ferrari's Overture to the "Secret of Suzanne." Both the Sowerby and the Rieti works were first performances in New York. The first proved a worthy addition to the gallery of native orchestral program works, and the Concerto by the Italian composer, whose "Noah's Ark" roused discussion at the recent Prague Festival, stamped this creator as one of the most interesting younger experimenters in the modern idiom.

An exceptionally large Monday evening audience was that which assembled on Aug. 17 to welcome Willem van Hoogstraten back after his absence of three weeks. After the "Schéhérazade" of Rimsky-Korsakoff, with which Mr. van Hoogstraten opened his program, he was greeted with such a vociferous ovation that he was recalled many times, bringing the orchestra to its feet each time to share the honors, as well as Hans Lange, concertmaster, whose playing of the narrative theme on the violin was one of the fine points of the program.

It was rather unfortunate that Debussy's lovely prelude to "The Afternoon of a Faun" came immediately after the intermission, since it is so fragile and delicate, especially in the opening phrases of the flute, that the spirit was lost amid the clicking of ginger ale bottles and the audience bustling noisily back into its place. Nevertheless Mr. van Hoogstraten performed miracles with the arabesques of sound and built up the muffled climaxes with fine insight. Tchaikovsky's Fourth was the sym-

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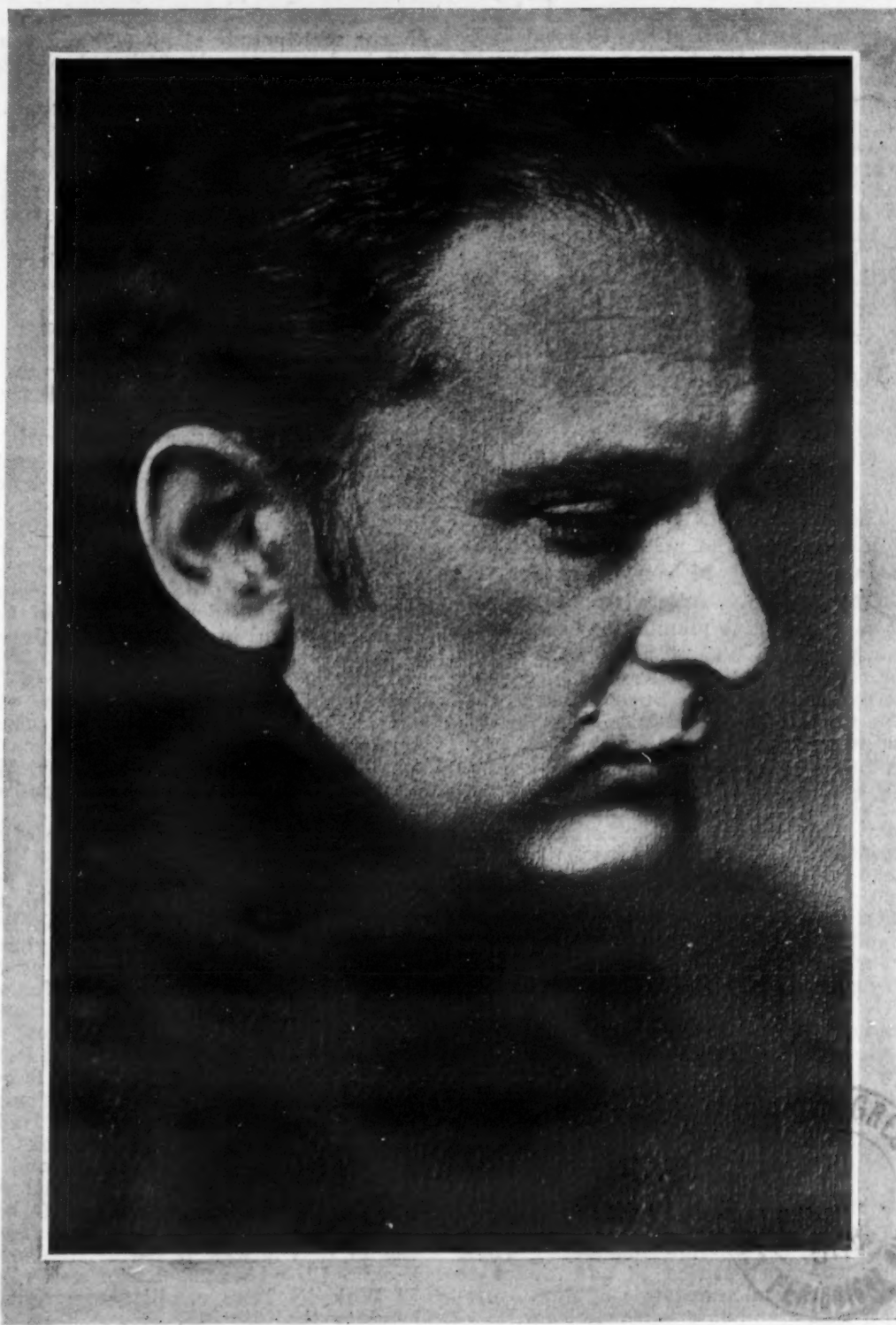
BAYREUTH "RING" HAS SUPERB CLIMAX

(By Special Correspondence)

BAYREUTH, Aug. 1.—The cyclopean proportions of "Götterdämmerung," musically, dramatically and in point of scenic exactions, make tremendous drafts upon precisely such resources as are supposed to distinguish the Bayreuth Theater from the conventional opera house. As in "Parsifal," the chief demands have been faithfully and consistently met.

Of late years the scenic appurtenances have not been exempt from outside criticism. Bayreuth staging has been called old-fashioned. Yet, notwithstanding certain methods which were used as far back as the first "Ring" production, there is an incontrovertible element of suitability in the Bayreuth policy. In the main the stage pictures illustrate the

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FRITZ REINER

Conductor of the Cincinnati Symphony, Who Created a Profound Impression Last Week as Guest-Conductor of the New York Philharmonic at the Lewisohn Stadium. Later in the Season, Mr. Reiner Will Bring His Own Organization to New York for a Concert. (See Page 14)

GENERAL FEDERATION TO AID COMPOSERS

CHICAGO, Aug. 15.—The music division of the General Federation of Women's Clubs announces a contest to encourage musical composition by giving American composers a chance to bring hitherto unpublished works before professional musicians and publishers.

This contest is open to any composer who is an American citizen. Contestants will be classified as follows:

Composers born in the State in which the composition is entered. Composers residing in the State in which the com-

position is entered. Foreign-born residents of the State in which the composition is entered. (These foreign-born composers must now be American citizens.) Composers who have had no works published. Club women who are members of the Federation.

Compositions will be divided into the following classes; 1, songs, part-songs, choruses for women's voices and songs with unusual instrumental accompaniment; 2, instrumental numbers and chamber music, but no orchestral works;

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THREE REVIVALS ARE FEATURES OF RAVINIA'S OPERA

Massenet's "Navarraise" Thrills Patrons of North Shore Institution, with Cast Including Ina Bourskaya, Armand Tokatyan and Léon Rothier—Florence Macbeth and Tito Schipa Triumph in Season's First "Lucia"—"Tosca," with Rosa Raisa, Mario Chamlee and Giuseppe Danise, Added to Roster—Elvira de Hidalgo Heard as New "Gilda"

CHICAGO, Aug. 15.—Three operas added to the summer's repertoire, and some substitutions of principals in repetitions of other works, provided ample novelty in the last week's bills at Ravinia. Massenet's "La Navarraise," coupled with "Pagliacci," was revived last Saturday, with Ina Bourskaya in the title rôle. "Lucia," with Florence Macbeth and Tito Schipa, was heard on Thursday evening for the first time this summer, and "Tosca" was also given its first Ravinia hearing this year, with Rosa Raisa, Mario Chamlee and Giuseppe Danise as the principals last night. The repetitions were "The Barber of Seville," "The Jewess" and "Rigoletto."

Miss Bourskaya's Anita in "La Navarraise" is considered by many to be her best rôle. She is an impetuous and sombre figure in this "penny-shocker" of Massenet's, and the combination of these qualities may stand as a summary of her theatrical individuality. She was in excellent voice on Saturday and received sustained applause for a vivid performance.

Armand Tokatyan was highly welcome in the rôle of Araquil. He sings it with beauty of tone and with great spirit and his appearances are always noteworthy. Léon Rothier was forceful as Garrido and Louis D'Angelo, Giordano Paltrinieri and Paolo Ananian were suitable in remaining rôles. Louis Haselmans conducted the pleasant "fire-works" of the score in efficient style.

"Pagliacci" was sung by a familiar cast, with Giovanni Martinelli as Canio, Lucrezia Bori as Nedda and Giuseppe Danise in the part of Tonio. Gennaro Papi conducted, and all were most successful.

Miss Macbeth was cast for the title rôle of "Lucia." It is one of her best rôles, for she is a true coloratura and her style is at once infallible in workmanship and winsome in quality. Miss Macbeth was excitedly applauded after both her arias, especially after the Mad Scene, in which she has always won the heartiest ovations.

Mr. Schipa, too, finds in the part of Edgardo a curiously full range for the display of his gifts. He sings the patriotic music with elegance, but acts with all the eagerness and fire of the modern school. He was received with much enthusiasm. Mr. Rimini was Ashton and Virgilio Lazzari was splendid as the Tutor. Mr. Papi conducted.

In "Tosca," with Rosa Raisa in the title rôle, Mario Chamlee made a spirited

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Marvels Are Revealed in Demonstration of New Sound-Producing Instrument

THE Brunswick-Balke-Collender Company gave a demonstration of its latest invention, the Panatrope, a new sound-reproducing musical instrument, before a gathering of about 100 newspapermen in its laboratories in New York, on the afternoon of Aug. 14. The instrument, which has been perfected by Ralph H. Townsend, the company's research engineer, will be given a public demonstration in Carnegie Hall early in the fall.

The Panatrope differs from the phonograph in many important respects. Whereas the phonograph is limited to reproducing sound waves between 1000 and 2000 per second, the Panatrope reproduces sound waves from 100 to 7000 or 8000 per second, revealing with accuracy every pitch to which the ear is sensitive. The results proved to be equally satisfactory, whether in reproduction of works by orchestra, voice, piano, strings, or even by harpsichord.

In the course of the demonstration one of the new records was first played on a Brunswick phonograph, and then on the Panatrope. The difference in the beauty and volume was extraordinary and had a dramatic effect upon those present, the hearers bursting into applause when the record was finished. Every type of music was played, giving the new instrument an opportunity to exhibit its ability to reproduce the finest nuances and the delicate qualities of its tonal effects.

Many Experiments Made

Harry Beach of the Brunswick Company introduced Mr. Townsend, who has been connected with the laboratory experiments for the last five years. Mr. Townsend spoke on the possibilities of the Panatrope, and invited those present to inspect the instrument and ask questions. He explained that laboratory measurements showed that the Panatrope reproduced 90 per cent of the frequency of sound waves, originally given forth by an orchestra or an artist, in comparison with approximately 50 per cent by the phonograph.

"The Panatrope will reproduce frequencies in an old-style record," Mr. Townsend said, "which are lost in the present phonograph reproduction, because the best phonograph music contains many undesirable sounds caused by the distorting effect of the diaphragms and horns. The new electrically recorded records will give frequencies when played on a phonograph which are absent in the old-style records. Either combination of the old and new is an improvement on the old-style record played upon a phonograph."

The essential features of the Panatrope may be enumerated as follows: first, a new electrically recorded record for which no diaphragm is used; second, tubes, by means of which the magnetic pick-up of the sound-waves is secured; third, a cone, or reproducing unit;

fourth, a jack, supplied so that any radio set may be hooked up with a Panatrope; fifth, the necessity of batteries, the current being taken from the electric light current, thus doing away with both B and A batteries.

Will Retain Disc

Mr. Townsend said that he believed the film record would ultimately replace the disc; but that, for the present it was thought best to retain the disc so as to make it possible for thousands of phonograph owners to use their instruments with the new records. This would obviate a transition to the new instrument and record so abrupt as to make obsolete the great number of instruments now in homes.

The instrument is the result of the heartiest cooperation between the radio and phonograph interests, having been largely developed by radio engineers, with the help of radio patents. The Brunswick Company has had the association and assistance of the General Electric Company, the Radio Corporation of America and the Westinghouse Electric Company.

The first records, which will be issued in October, will be designed for use either on existing phonographs or on the Panatrope, and will be made to run for four or five minutes, with grooves of the ordinary width. Records which will run for forty minutes will receive further laboratory tests and will not be introduced for some time.

WOLFSOHN BUREAU WILL MANAGE STATE SYMPHONY

Subscription Series to Be Given at "Popular" Prices—Drive for 5000 Members Continues

The Wolfsohn Musical Bureau, Inc., is taking over the management of the State Symphony of New York for the coming season. According to an announcement, it is planned to bring symphony concerts as well as recitals within the reach of the large music-loving public by the Wolfsohn Bureau's subscription series plan. The Wolfsohn Bureau has never before managed an orchestra, having devoted its energies to the booking of artists.

Following the policy inaugurated a year ago, when the Wolfsohn Bureau started its subscription series of concerts at Carnegie Hall, and which was continued this year by the establishment of similar courses in other cities, the plan of the State Symphony, under this management, will be to offer concerts at prices within the reach of all.

The State Symphony, as already announced, will give twenty concerts this season under Ernst von Dohnanyi, in the first half of the season, and Alfredo Casella in the second half. The programs will have as features many novelties and premières of new works.

"As a part of this policy of building up a new musical public of real appreciation for music," it is announced, "the State Symphony is now engaged on a drive for 5000 fellow members. These members are entitled to admittance to the ten special rehearsals of new American music and to other privileges."

George R. Robinson to Manage St. Louis Symphony

ST. LOUIS, Aug. 14.—Announcement was made this week that George R. Robinson of Kirkwood, Mo., a suburb of St. Louis, has been selected as business manager of the St. Louis Symphony, to become effective Sept. 1. Mr. Robinson is one of the founders of the Purina Mills, and an enthusiastic music-lover and amateur musician. He has been a loyal supporter of the St. Louis Symphony for many years and was formerly an active member of the Municipal Opera Theater Association. Mr. Robin-

son's immediate predecessors have included Arthur J. Gaines, now with the Minneapolis Symphony; Samuel E. Macmillan, now a New York musical impresario, and G. A. Baldini, also of New York. Mr. Robinson is at present in Hollywood, Cal., where he will meet Rudolph Ganz, conductor, who is leading the Los Angeles Philharmonic as guest director in a series of concerts in the Hollywood Bowl this month.

HERBERT W. COST.

MILWAUKEE CHORUS TO TOUR IN EUROPE

Liederkrantz Singers Plan Concerts Abroad for Next Year

C. O. Skinrood

MILWAUKEE, Aug. 15.—The first singing society of Milwaukee to tour Europe for a number of years will leave the United States on April 13, 1926, when about 500 singers will sail for a thirty-seven-day trip through Germany, Austria, Hungary and Switzerland. The chorus will include about 100 voices and will be known as the Milwaukee Reise-gesellschaft Liederkrantz. This chorus is one of the leading German organizations in this city.

The chorus will give concerts in Bremen, Hamburg, Leipzig, Dresden, Nürnberg, Munich, Stuttgart, Karlsruhe, Heidelberg, Frankfurt, Mainz, Cologne and Hanover in Germany. Concerts will also be given at Innsbruck in the Tyrol, and Zurich in Switzerland. It is announced that the proceeds from these concerts will go to aid the poor.

The choir will begin its rehearsals early in September and a program of twenty-four German songs of all types will be prepared.

The tour is being arranged early in the season so as to avoid congested travel conditions and crowded hotels, which are expected when the tourist season is at its height. After the singing tour is finished those of the party who wish to travel for three weeks at their own expense may do so. The return trip will be made from Bremen on June 25, with arrival in Milwaukee on July 5, of next year.

Those in charge of the tour are D. C. Luening, president; Fred Essers, vice-president; Frank Muth, secretary; Oscar Menger, treasurer; William Grotelueschen, secretary; C. F. Schneider, William Grotejahn, Henry Gebauer and Fred Lallwitz, trustees.

Milwaukee-Downer College, one of the leading girls' colleges of the Middle West, has announced a new instructor in public school music. Ella Louise Fink has been named as successor to Edith Harvey. Miss Fink received her training at Albert Lea College for Women and has taught at Stevens Point and at Mankato Normal School.

The Dokey Band of Milwaukee will make its fourth bid as the best Dokey band in the United States when it goes to Providence, R. I., to compete for national honors. Hugo Bach is the leader. At Portland, Ore., the band took first honors, competing with twenty bands of the country. This contest was won with Mr. Bach as leader. In 1923 the band won first prize at Chattanooga, Tenn., and in 1921 it was picked as the best at Peoria, Ill. About 200 members of the El Wakodis Temple will accompany the band to the East.

Emmanuel Balaban Joins Eastman School as Opera Coach

ROCHESTER, N. Y., Aug. 15.—Emmanuel Balaban, orchestral conductor and operatic coach, has been added to the faculty of the Eastman School for next season. He will serve as coach in the opera department. Mr. Balaban began his career in this country as accompanist for Mischa Elman, Erika Morini and Efrem Zimbalist. Later he went to Europe, where he was coach at the Dresden Opera for two years, and also appeared as conductor in Berlin and Leipzig.

Atlanta Will Continue Light Opera Next Year

ATLANTA, GA., Aug. 15.—The board of directors of the Municipal Light Opera Association, Howard Candler, president, is unanimous in its decision to continue the project next year. Members of the board are deeply impressed with the artistic success this summer. The board has also been much encouraged by public interest, manifested in increased attendance. Further encouragement is felt by 3000 written communications from satisfied patrons endorsing the movement. It is announced that a greater fund will be needed to meet the Association's requirements, and \$50,000 additional stock will be placed on the market. Next summer's season will last eight or ten weeks.

HELEN KNOX SPAIN.

INCOMING VESSELS BRING MUSICIANS TO AMERICA

Several Artists Listed Among Those Sailing on Week's Liners Bound for Europe

Artists are beginning to return to America for the coming concert season after summering abroad. Others sailed for the Old World last week.

Among the latter were Marie Tiffany, soprano of the Metropolitan Opera, who left on the Caronia, and Erno Rapée, conductor, who sailed on the Columbus. Elsa Foerster, operatic singer, was a passenger on the Reliance.

Ethel Leginska, pianist, conductor and composer, sailed for England, where she will carry on concert activities until the middle of October, on the Mauretania.

Hanns Merx, lieder singer, was a passenger on the Rotterdam, sailing on Aug. 14. He will give a series of New York recitals after his return from Europe.

Percy Grainger, pianist and composer, was among those sailing for France on the De Grasse Aug. 5. Mr. Grainger will spend three weeks at the home of his friend, Frederick Delius, composer.

Alfredo Salmaggi, operatic impresario; Gladys Axman, operatic soprano, and Joseph Urban, designer of scenic sets for the Metropolitan Opera Company, were arrivals on the Paris on Aug. 11.

Eugene Goossens, conductor of the Rochester Philharmonic and guest conductor of the New York Symphony for the coming season, was aboard the Majestic, docking on Aug. 18.

Returning on the Reliance was Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony, who was accompanied by Mrs. Gabrilowitsch (Clara Clemens) and their daughter, Nina.

Carlo Peroni, conductor of the San Carlo Opera Company, arrived on the Mauretania.

Elena Gerhardt, lieder singer, arrived aboard the Reliance. Herbert Johnson and Henry G. Weber, manager and conductor, respectively, of the Chicago Civic Opera Company, returned on the Leviathan.

Proposed Kansas City Civic Band Tax Arouses Legal Discussion

KANSAS CITY, KAN., Aug. 15.—The proposal that this city obtain funds, partially by taxation, for the organization and maintenance of a municipal band has given rise to a controversy. William Drennan, city attorney, recently announced an adverse opinion on the question of whether the State law authorizes cities to levy a tax of one mill on a dollar valuation for this purpose, which would raise an annual sum of about \$12,700. The question involved is whether a free band concert would be an "occasion of public importance," as is provided for in the law. The statute according to Mr. Drennan's interpretation, is so worded that the tax could not be used for the support of a symphony orchestra. He states that the law provides expressly for a band, and could not be otherwise interpreted. Harry Swartz, election commissioner, who is a band musician, on the other hand, cited the popularity of band concerts in other years. Kansas City, Kan., has not had regular free band concerts for about five years.

FREDERICK A. COOKE.

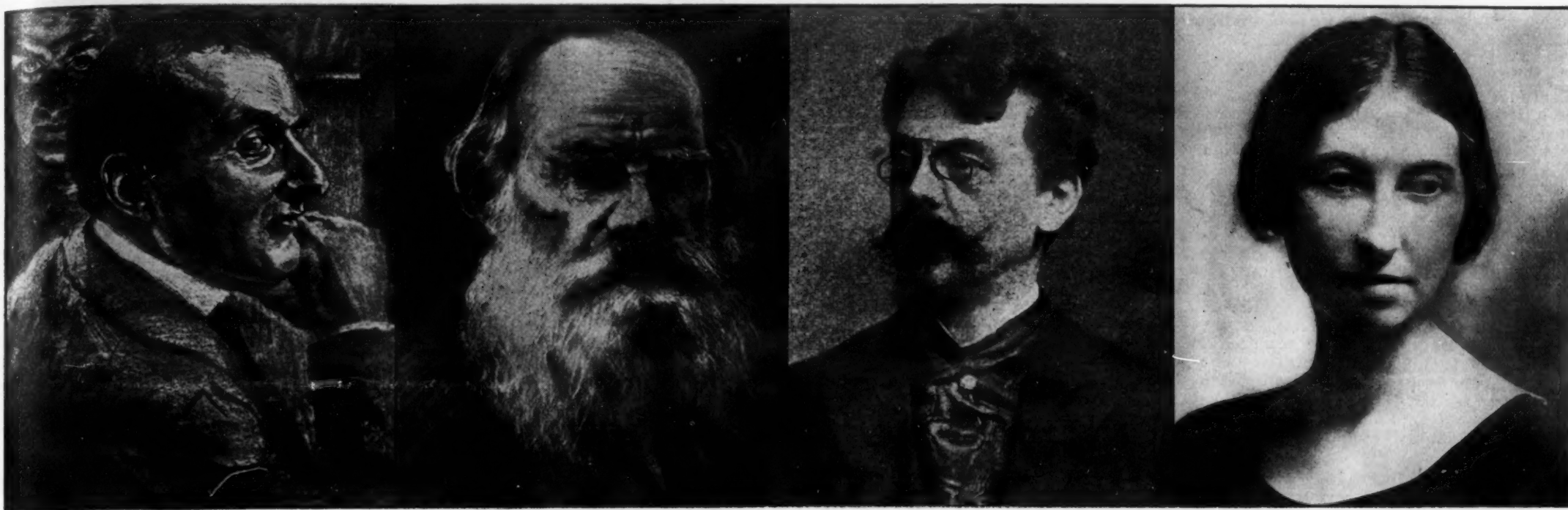
Symphony Players Imitate Haydn in "Adieu"

CHAUTAUQUA, N. Y., Aug. 16.—Following the strategy employed by Haydn centuries ago, Albert Stoessel and the New York Symphony players concluded their season here last night by playing that composer's "Farewell" Symphony, and at the conclusion of the work the musicians one by one blew out their candles and disappeared from the stage. For four weeks this orchestra has given concerts here, leaving enduring satisfaction. This is the fifth engagement of the New York Symphony in Chautauqua. The final program contained Tchaikovsky's Fifth Symphony and a group of Wagner numbers from "Lohengrin," "Walküre," "Parsifal" and "Rienzi." The audience of 8000 was unusually enthusiastic. During the last week the orchestra gave ten programs, including the César Franck Symphony, Mozart's G Minor Symphony, "Don Juan" by Strauss, Debussy's "Petite Suite" and a number of Wagner works.

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Musical Wraiths Stalk Through Novelists' Pages



All the photographs, with the exception of that of Margaret Kennedy, are reproduced from Albert Soergel's "Dichtung und Dichter der Zeit."

WRITERS TO WHOM MUSICIANS AND THE WORLD OF SOUND HAVE SERVED AS LITERARY "COPY"

Left to Right Are: Frank Wedekind, Whose Two Plays, "Der Kammersänger" and "Musik" Deal with the Artistic Temperament; Leo Tolstoy, Russian Master, Who Overstepped Himself in "The Kreutzer Sonata" and Read Into Beethoven's Composition Meanings It Never Had; Ernst von Wolzogen, Whose "Der Kraft-Mayr" Presents One of the Best Existing Fictional Portraits of Liszt Circle at Weimar, and Whose "Peter Karr" Veils the Figure of Brahms; and Margaret Kennedy, Young English Novelist, Whose "Constant Nymph" Has Been One of the Best Sellers of the Past Season

THE musician in literature is a curious survival from the Victorian sentiment and *fin de siècle* pose of a by-gone age in letters. His

fellow-characters are long since dead and forgotten. Where are the heroes and heroines of yesteryear's novels? The lady "who wept with delight when he gave her a smile and trembled with fear at his frown," the gentleman whose life was hers to command? And that other gentleman—or had we better say artist—who walked down Piccadilly with something or other in a medieval hand? Not to forget the Villain—he of the deep-dyed mustaches and insinuating manner—who threatened Milady's honor and Milord's existence without blinking an eyelash!

They are all gone, buried in second-hand book shelves, dusty libraries and collectors' auctions. And the literary ancestors of these gallant folk work out their destinies on Main Street or in Greenwich Village. Realism's the thing! The best sellers of today are peopled with butchers and bakers and candlestickmakers, not to mention those odd creatures who wander through a land of words where there is neither good nor evil nor illusion, only truth, sanctioned by Freud, Dada and the Great God Pan!

The musician alone carries on the romantic tradition. Typewriters are hard on glamor. Garrets are at a premium. And the world we live in forces our writers to reduce their characters to a drab bread-and-butter naturalism. To-

day a heroine is no guarantee of loveliness or virtue. And there are no longer things which a hero "just doesn't do." At any moment one's favorite character is apt to lapse into a hundred mean and petty words or deeds which should not be permitted outside of real life.

Musicians—As They Aren't!

Except the musician! Somehow the fiddler and the prima donna, the pianist and the composer, all escape the searchlight of realism. They are the last troubadours. And an unwritten law allows them to strut the stage of bookdom in royal purple and full make-up without danger of exposure.

About one hundred years ago Elizabeth Sara Sheppard in "Charles Auchester," said to be the first musical novel, stated that "music is the one pure thing in a world of sin and vileness." Today we are not so naive. Or perhaps "purity" is not quite the same word to us as it was to our grandmothers. Yet, in a slightly different way, we are taken in by the same legend of music and musicians. We no longer say the Muse and her devotees can do no evil. But we persist that if they sin, it is in the grand Byronic manner. And if disaster comes, it be like the day when Lucifer was hurled down from the Heavens. The heights or the depths! Our imaginations reject the thoughts of picayune worries or bovine calm touching the lives of creatures destined for nobler things. And our writers, that super-sophisticated tribe, are in some mysterious way taken in by the same "hokum" as the rest of us.

All the other great ones of the earth are revealed to us *en pantoufles*. Kings and chorus girls, society and celebrity, are analyzed in very plain and most irreverent words. But the musician remains in the inner temple. A final veil protects his intimacies from the last indignity of print.

Public Likes Legends

The public is partly responsible for the legend. A wild-eyed eccentric passes. The man in the street whispers authoritatively, "There goes so-and-so, the famous violinist." A fantastic tale of temperament is told. "Hm, hm," nods the woman. "That prima donna!"

And of course the artist himself, assisted by the modern Boswell, his press agent, does his share. Strauss was no exception to the rule when he wrote a symphonic poem on his own life and called it "Ein Heldenleben." Every musician is a hero to himself. He never sees himself as he is. His autobiographies are romantic mirrors held up to life. No wonder he deceives others as he does himself.

The past winter has brought a batch of new musical novels which are another proof that the artist-legend will never die, at least within the covers of books. The story which has created the biggest stir has been Margaret Kennedy's "Constant Nymph." In spite of the unanimous praise of the inner circle, the

book has reached the ranks of the best-sellers. Undoubtedly its success is due partly to its felicity of detail, sensitiveness of phrase and vividness of setting. But it is not the great and original psychological study of the artistic temperament its admirers claim.

The story of the famous composer and the children of his various wives, known collectively as "the Sanger circus," has won a great public simply because in a very adroit fashion it has repeated the old, old type of musician beloved by novelists and readers from time immemorial. It gives the public what it has always wanted—a François Villon of sound, the swash-buckling blundering genius, the great lover, the unworldly, egotistic, charming man, adored by the friends he abuses, by the women to whom he is unfaithful. The form is new but Albert Sanger's family tree is obvious.

Strauss Romanticized

Another instance of hero worship is the new novel published in Germany by Hans Fischer Hohenhausen called "Richard Strauss, a Romance of the Master's Youth." This time the protagonist is a real, not an imaginary, figure. The result is the same, a magnified artist whose intimate confidences are used with the intent of building up a super-man for the world's admiration. Some of the episodes would perhaps have been better left untold. However, since Strauss himself chose to air certain domestic incidents in his recent opera, "Intermezzo," he is perhaps not particularly upset by this latest opus, glorifying the composer of "Eulenspiegel," "Zarathustra" and "Rosenkavalier."

A particularly tasteless bit is the love affair when Richard was thirteen with Mme. Nitschak, ten years his senior, and the wife of the first violinist of the court orchestra. The boy, who confessed that since the age of ten he could not compose if he were not in love, dedicated some of his melodies to Mme. Nitschak.

The romance culminated two or three years later when one day, happening to find her alone, Richard kissed her and begged her to fly with him. The interview, out of which Mme. Nitschak emerged to advantage, awakened the suspicions of her husband. She answered by threatening to get a divorce and wrote a passionate letter, the only one, to Richard.

A Singer's "Rise"

He meanwhile discovered that his feelings were not as permanent as he thought. On receiving the letter, he showed it to his mother, who threatened the young woman with the police! All in all, not a story to shed particular glory on its hero!

Another book which has just had a *succès de scandale* in Austria has been "Die Grosse Sängerin," which first came out in serial form in the Vienna daily, *Die Stunde*. The story, cheaply done, cheaply illustrated, tells the realistic

tale of a servant girl in an inn who rose to be a great singer. The plot, with its sensational details and innuendoes, is said to have aroused the ire of a famous prima donna, who is reputed to have sued the publishers for libel, claiming that it was a subtle attempt to cast aspersions on her own career. Meanwhile the Vienna public has gossiped of the book all winter, enjoying its tale of a Hollywood rise "from rags to the Ritz."

The popular conception of the musician as the Don Juan of the salon accounts for the general attention paid to Marjorie Strachey's new novel on the life of Chopin, "The Nightingale." Chopin has ever been the idol of sentimental misses and precious novelists. The nostalgic *émigré*, longing for Poland in the midst of Paris, is the ideal hero. In this particular book the three specific romances of the composer's career, with Constantia Gladowska, Maria Wodzinska and George Sand, are satisfactorily elaborated, although they by no means furnish the entire substance of the plot. However, it is a book to satisfy those who understand romance without perhaps comprehending what Huneker called "the greater Chopin."

A Verdi Saga

From a literary point of view the most significant musical novel of the year has been Franz Werfel's "Verdi," which will be published in English this fall. Werfel, born in Prague, still in his thirties, is one of Europe's most sensitive poets and leader of the new German literary movement. He has created a magnificent and searching study of genius in old age. He confines his novel

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Gabriele d'Annunzio, Whose "Il Fuoco" Reveals Music as One of the Preoccupations of This Many-Sided Italian Writer



Franz Werfel, Poet and Novelist of Prague, Whose "Verdi" Is Outstanding Among Recent Musical Fiction

Hoogstraten's Return and New Works Add Interest to N. Y. Stadium Week

[Continued from page 1]

phony of the evening and was treated in a free and rhapsodical fashion with highly dramatic use of *sforzando*, the result being another prolonged ovation to the returning conductor. H. M. M.

Symphony by Borodin

With the exception of Weber's Overture of "Oberon," it was a Russian night at the Stadium on Tuesday, Aug. 11, and there was no Tchaikovsky! Mr. Reiner, for his second appearance in New York this summer, presented the Second Symphony in B Minor of Borodin for the first time at these concerts. The first half of the program, following the Overture, included Stravinsky's "Petrouchka" Suite, Liadoff's Valse and Rimsky-Korsakoff's "Flight of the Bumble Bee."

The Borodin Symphony, though interesting as a novelty, is not likely to be repeated very often. Like much of the music of the composer-scientist, the work seems that of a talented amateur rather than the product of a master of his craft. The material is attractive, but the development sketchy and uncertain. Borodin seemed bothered by the form he had chosen, and the four movements lack the continuity and solidarity which would have welded them into an artistic unit.

The Symphony is dated 1877 and is significant of the period in which it was written. It goes back to the time when the Group of Five in Russia were trying to found a new school of music, uninfluenced by Continental Europe. Borodin's work reflects the spirit of the day. The themes are colorful, Slavic and heroic in character—but nationalism is not enough. Technically the Symphony shows the result of serving two mistresses at once. If Borodin had been a poorer scientist, he might have been a more successful musician. As it is, the Symphony will hold its place in the repertoire of Russian orchestral music more by virtue of its potentialities and tendencies than because of its intrinsic value.

The audience greeted the Borodin work politely but not with enthusiasm. It was more cordial in its reception of the charming Liadoff Waltz, the colorful and rhythmic "Petrouchka" Suite and the perennially popular "Bumble Bee" of Rimsky. All in all, however, it was a worthwhile evening, proving one thing at least—that Russia has more than one mood and is, musically, not quite as sombre as she is painted.

D. J.

A Sowerby Suite

"First Time in New York" was the label attached to Leo Sowerby's Suite, "From the Northland," when Mr. Reiner played it on Wednesday night. The Suite consists of four numbers, "Forest Voices," "Cascades," "Burnt Rock Pool" and "The Shining Big-Sea Water."

Mr. Sowerby's work is undoubtedly interesting and orchestrally skillful, but the general impression is one of a

Stravinsky influence, as Mr. Sowerby's treatment of themes and his pattern of instrumentation are akin to the Russian's. Of the four, "Burnt Rock Pool," containing good melodic material and seeming more spontaneous than the rest, was the most agreeable.

Brahms' Second was the symphony of the evening, and Mr. Reiner gave a beautifully modeled performance of it, never missing an opportunity of bringing some bashful tune to light. His tempo in the first movement seemed slightly slower than is usual, but the rest of the symphony was quite orthodox in that respect.

The Third "Leonore" Overture of Beethoven began the evening, and the "Dance of the Apprentices" and Finale of "Meistersinger," arranged by Mr. Reiner, brought it to a close. In between, in the capacity of encore, was Grainger's "Molly on the Shore."

W. S.

All-Strauss Again

The second program of the Stadium season to be devoted to works by Richard Strauss was conducted by Mr. Reiner on Thursday evening. Mr. Reiner's choice was more representative, as well as more happy, than the first program. The tone-poem "Don Quixote" was given its first performance in the amphitheater and Salome's Dance, "Tod und Verklärung" and "Till Eulenspiegel" were repetitions of earlier programs.

"Don Quixote," although at times lacking clarity, a state of affairs that was no doubt brought about by the extremely muggy quality of the weather, was very beautifully played. Mr. Reiner realized all its humor and pathos in a performance of moving loveliness. Especially fine was the Finale, in which the mad knight at last finds rest. Never was Mr. Reiner's conception only comic; it was, rather, laughter through tears.

Possibly the most neglected of all the tone-poems of Strauss, "Don Quixote" is the one in which the composer sincerely feels for his characters, despite his efforts to disguise his thoughts by the introduction of wind-machines, bleating sheep and other devices of the sophisticated orchestral technician. Hans Kindler's delineation of the Don in his cello solos and that of the loquacious Sancho Panza by N. Kovarik, viola player, had much to do with the successful creation of the picture.

Salome's Dance, played at times too rapidly, impressed once more as an absolutely *gemacht* piece of work. An excellent reading of "Death and Transfiguration," in which the pulse beats were realistically portrayed by the snapping of strings, preceded it.

"Till," although not played in a technically perfect manner, was superb in its diablerie, and Mr. Reiner was recalled many times after he had laid down his baton. Berlioz' "Dance of the Sylphs" from the "Damnation of Faust" was an encore.

W. S.

Fandango and Choir-Loft

On Friday evening a full-blooded novelty was brought to hearing by Mr. Reiner, when he introduced Manuel de Falla's "El Amor Brujo" Suite to Stadium listeners. De Falla, is a "little master," in rank not far from Stravinsky. His mastery of modern orchestral effect is consummate, his melody frequently conventional—but his rhythmic effects, seemingly soaked in the sunlight of his native land, are inimitable. The excerpts from his ballet suite were played with great virtuosity and effect by Mr. Reiner and the Philharmonic. The composer utilizes a piano in this score, to supplement his savage string pizzicato and eerie brass effects, and this was well played by an anonymous performer. Altogether, this was one of the most brilliant "novelties" of the outdoor season.

The only other ponderable music on the program was the César Franck Symphony, which the conductor inclined somewhat to dramatize. It is doubtful whether the free structure of this very popular work, and its sentimentality, rather than its reputed devotional "mysticism," survive quite such Wagnerian treatment. Acceleration and stress predominated, but the leader brought out some voices that often remain concealed in its sensuous texture.

He received much applause both for this work and his easy and brilliant

readings of Auber's "Masaniello" Overture and Delibes' "Sylvia" Suite. Apparently these last were included on the principle of "providing something for everybody." The Scherzo from Mendelssohn's "Midsummer Night's Dream" was given an exceedingly deft performance as encore.

R. M. K.

Rieti's Concerto

Having presented Stadium novelties by composers native of the countries from which music most often comes during the week, Mr. Reiner on Saturday night departed somewhat from the usual order of things and gave, for the first time in New York, a work by a young man born in Egypt. Vittorio Rieti, who first saw the light of day in Alexandria in 1898, composed his Concerto for Wind Instruments and Orchestra in 1923, and Mr. Reiner presented the work for the first time in America in April of the present year at Cincinnati.

The concerto is in the usual three movements and is written in the old concerto grosso style, that is, as far as division of instruments is concerned, for anything less like Bach or Handel would be difficult to imagine. The solo group is composed of a flute, oboe, clarinet, horn and bassoon.

Rieti's work is characterized by obvious knowledge of his orchestra, great variety of rhythms and accompaniment figures, and a keen sense of humor. The last of the three movements, with its delicious parodying of pompous operatic declamation, seemed the most interesting, although at no time in the entire composition was attention diverted. Mr. Reiner played the concerto in exhilarating style.

Saturday's concert began with the "Secret of Suzanne" Overture of Wolf-Ferrari, played with vivacity and color, and included in its first group the "Invitation to the Dance" in Weingartner's good but uncalled-for scoring, the Miniature March from Tchaikovsky's Third Suite and Chabrier's "España," given with striking rhythm.

The Fifth Symphony of Beethoven, in performance of which Mr. Reiner followed in the tracks of his predecessors, and the Järndeldt Prelude, given as an encore, completed the list.

W. S.

Reiner Waves "Adieu"

Mr. Reiner ended his visit as guest conductor at the Stadium on Sunday night, when Dvorak's "New World" Symphony formed the bulk of the program. Although at times during the symphony peculiar things were done, such as unconnected phrases being tied together and vice versa, Mr. Reiner's reading of it was a marvel of ingenuity and the playing of the orchestra came very close to perfection.

Stravinsky's lovely "Oiseau de Feu" was another number. In the Infernal Dance Mr. Reiner was at his best, and that section was given as it rarely is, with a grisly quality that created shivers in the spinal region. At the beginning of the number an ovation was accorded Mr. Reiner by players and audience.

The "Tannhäuser" Overture, played with power and precision, brought the printed section of the program to a spirited close. The Intermezzo and Valse lente from Delibes' "Sylvia" and Wagner's "Träume," beautifully read as a violin solo by Hans Lange, were encores.

W. S.

"Request" Program to End Stadium Series

The last Stadium concert of the season on Aug. 30 will consist of a "request" program to be chosen by vote among patrons of the series by the New York Philharmonic. The programs during the week of Aug. 11 contained ballots on which the auditors were to mark their choice of a symphony, an overture and either a symphonic poem, a suite or a miscellaneous number. It was announced that the choice of compositions need not be limited to works played at the Stadium this summer, but might be chosen from any works in the standard orchestral repertoire.

Canada Forms Society to Enforce Tax on Theater Music

TORONTO, Aug. 15.—An organization, known as the Canadian Performing Right Society, has been formed to act in the same manner as the American Society of Composers, Authors and Publishers to enforce a tax on music used in theaters. The society is a branch of a London organization.

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London Orphanage, Where Handel Played, Sold

THE London Foundling Hospital, where Handel played the organ and which for many years boasted a fine choir of children, was sold recently for about \$8,250,000, according to a copyrighted dispatch to the New York Times. The historic institution, which was founded by Thomas Coram, a retired sea captain, in 1739, has an organ which was a gift from Handel. The composer also bequeathed to the hospital the manuscript score of his oratorio, "The Messiah." The institution includes a fine collection of eighteenth century English paintings. It will be removed to new headquarters in the country, and modern buildings will take the place of the original ones on its fifty-six acres.

LOS ANGELES OPERA PLANS GROW Apace

Five Performances Will Include Chorus of Local Singers

LOS ANGELES, Aug. 15.—A second season of grand opera without a deficit is in prospect for the Los Angeles Grand Opera Association, which plans five performances in the Philharmonic Auditorium between Sept. 29 and Oct. 5.

A chorus of picked resident singers has been training since February under the baton of William Tyroler, formerly of the Metropolitan Opera. This chorus meets three nights each week for three hour rehearsals, and from it several singers have been chosen for minor roles.

Because of the residence here of many technical men and designers for motion picture work, the scenic equipment for the season is being designed, built and painted in the atelier of the Philharmonic Auditorium, and will offer the West a first view of the modern trend in stage decoration.

Seventy members of the Philharmonic Orchestra, including all the first chairmen, have been engaged for performances of "Lakmé," "Aida," "Rigoletto," "Carmen," "La Navarraise" and "Cavalleria Rusticana." Large ballets will be provided by Ernest Belcher.

Artists engaged include Rosa Raisa, Vicente Ballester, Charles Hackett, Ulysses Lappas, Giacomo Rimini, Alice Gentle, Kathryn Meisle. Maria Kurenko will make her American debut with this organization. Merle Armitage, general manager, announces an advance sale of seats amounting to more than \$30,000 and a membership sale of \$17,000. Richard Hageman will arrive in September to take charge and conduct.

Eastman School Offers Scholarships in Dance and Drama

ROCHESTER, Aug. 15.—A limited number of scholarships will be awarded in the professional course in the new Eastman School of the Dance and Dramatic Action which has recently been organized. A special class to determine the scholarships will be held for a period of six weeks, beginning Oct. 1. At the end of the six week's period those who have displayed special talent will be designated as scholarship students and will be enrolled with free tuition for the remainder of the school year. Instruction in the dance will be given by the two principal teachers of the school, Martha Graham, formerly a member of the Denishawn Dancers and a solo dancer of the Greenwich Village Follies, and Ester Gustafson, interpretive dancer. Instruction in dramatic art will be given personally by Rouben Mamoulian.

San Diego Organist Accepts Post in Los Angeles

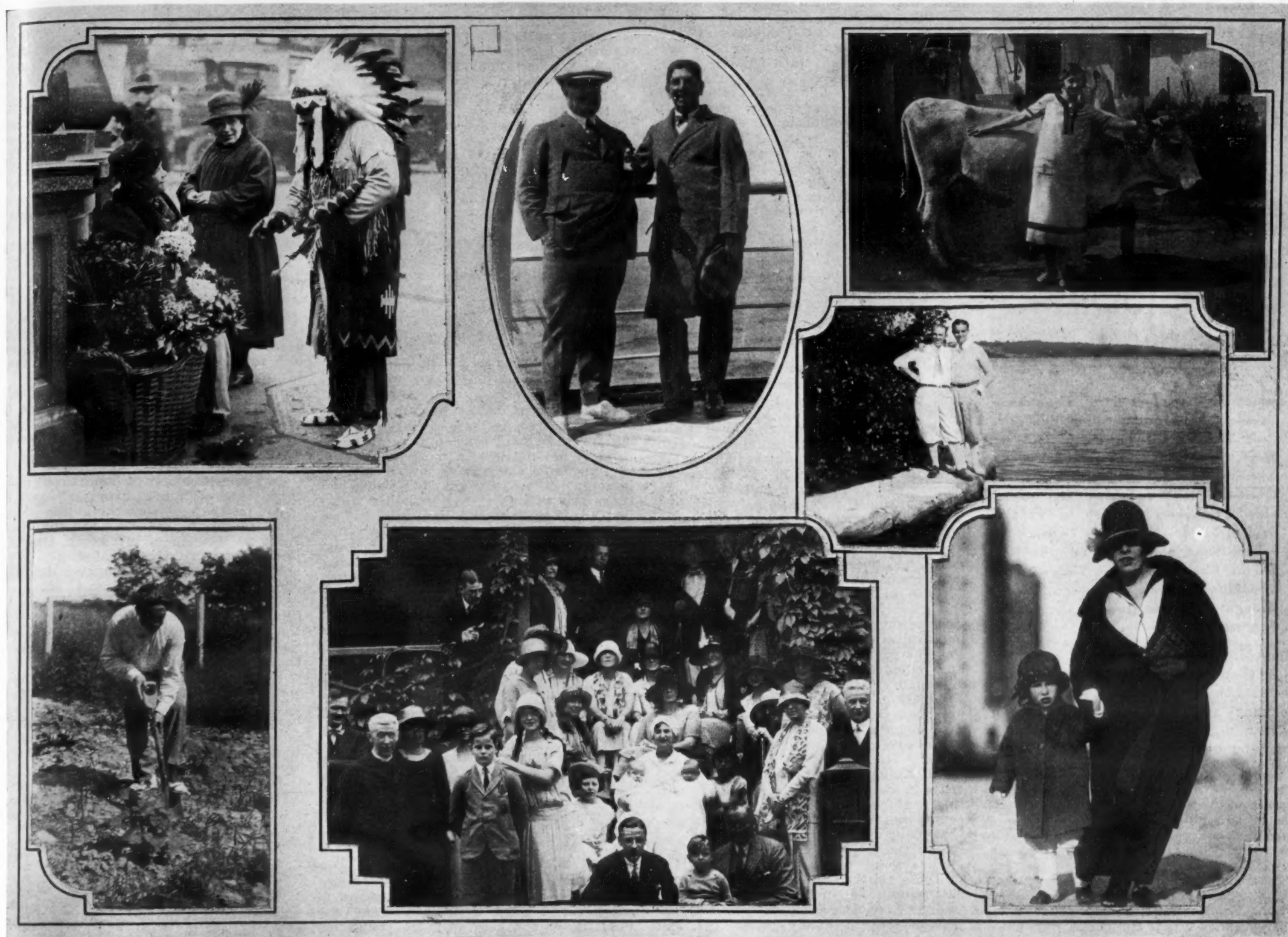
SAN DIEGO, CAL., Aug. 8.—Amande Tremblay, who has been organist and choir leader in Our Lady of Angeles Church, has recently accepted a similar position at St. Vincent's Church in Los Angeles. He takes up his new duties at once. Dr. H. J. Stewart, official organist in Balboa Park, has left for the North on a month's vacation. During his absence recitals will be given by Gladys Hollingsworth. W. F. REYER.

Cleveland's Municipal Opera Plans Receive Impetus

ST. LOUIS, Aug. 14.—As a result of the visit of Samuel Newman, commissioner of parks of the City of Cleveland, to the St. Louis Municipal Opera Theater, it is very likely that Cleveland will have an outdoor theater modeled on the St. Louis *al fresco* plan. Sponsored by one of the Cleveland newspapers, Mr. Newman said, the sentiment in favor of entertainment through the production of light operas has grown to a point where it is hoped to open the new civic enterprise for the 1926 season. "Cleveland is willing to learn from St. Louis," Mr. Newman remarked after a two days' stay here, "and I came down here to study your plans at first hand." Committees from other cities are expected here in the next week or two, during the Golttermann production of grand opera.

HERBERT W. COST.

Artists, "Resting," Tempt Photographer to Idyllic Haunts



Os-Ke-Non-Ton photo by Central News

VARIED ARE THE SUMMER DOINGS OF MUSICIANS

Upper Row: Os-Ke-Non-Ton, Baritone, in London; Rubin Goldmark, Composer, and C. T. Kalmus of Universal Edition, Inc., on the France. Above: Sofia Charlebois, Soprano of the San Carlo Opera Company, in Italy. Below: Oliver Stewart, Tenor, and Lester Brenizer, Baritone, in Harrison, Me. Lower Row: Mario Basiola, Baritone of the San Carlo Opera Company, Working on His Garden at Highland Park, Ill.; Edmund Burke, Baritone of the Metropolitan Opera, Attends a Christening in the Capacity of Godfather; and Elenore Altman, Pianist, Who Has Chosen Atlantic City for Her Haven of Rest

THE artist does rest! Persons who have doubted it while following with wondering eyes the apparently tireless touring, performing and practicing which appears to occupy the musician from morning till night, regardless of season, are disillusioned by photographs which prove that artists enjoy amusement and relaxation as much as anyone else. And certainly the artist earns his vacation, for while his work is not quite unceasing, it is almost so!

It is interesting to note the different sources to which artists turn for their periods of rest. Travel, it is true, exerts its appeal on almost all. But there are many other occupations which the musician enjoys during his siesta. Gardening thrills one, swimming another. Alpine climbing is heaven itself to a third, and rowing a flat-bottomed boat consumes all of a fourth's enthusiasm.

In London Os-ke-non-ton, who is a real prince of the Mohawk Tribe, as well as a prominent concert baritone in America and abroad, has been appearing as *Hiawatha* in a recent pageant. Sensing the need of flowers in his dressing room on one of London's fine mornings (which, if we are to believe fiction, are the exception in the capital of Merrie England) Os-ke-non-ton strolled forth on Piccadilly Circus, and is seen there in a rather Indian occupation, that of bartering. The objects being bartered

are flowers and not brides, as one might suppose from the glimpse of the interested lady in the center.

Aboard the *France* are seen Rubin Goldmark and C. T. Kalmus of the Universal Edition, Inc. Mr. Kalmus, who writes from Schloss Velden, Worthersee, Germany, describes Mr. Goldmark as "one composer who does not fight with his publishers."

Among several singers who are spending their vacations at Harrison, Me., are Oliver Stewart, tenor of New York, and Lester Brenizer, baritone of Austin, Tex., where they have made a happy combination of rest and study, the latter with Frederick E. Bristol. Messrs. Stewart and Brenizer, who are seen in such a chummy, though precarious, situation, are working on individual as well as joint programs which they will present, during the summer, at various resorts. The first of these duos will probably be made at Poland Springs in the latter part of this month, according to Mr. Stewart. Appearances in North Bridgton, Harrison and other White Mountain resorts will follow.

Mme. Fortune Gallo, known on the stage as Sofia Charlebois, soprano of the San Carlo Opera Company, is among the European contingent of vacationists. She is photographed with her favorite cow, which rejoices in the name of "Lucia di Lammermoor," at Mr. Gallo's farm at Piverone in the province of Torino, Italy. It is not stated, however, that "Lucia" could make a very creditable showing in the Sextet, although she might cow even the villain in the cast.

Gone is the rage of *Iago* from the face of Mario Basiola, baritone of the San Carlo Opera Company. Mr.

Basiola's expression reflects nothing more terrible than placidity and pride in his garden at Highland Park, Ill. A friendly hint to Mr. Basiola would have something to do with the rolling up of shirt-sleeves as an aid to manual labor.

During his holiday in Canada, Edmund Burke, baritone of the Metropolitan Opera Company, journeyed to Pont Etchemin, Levis County, P. Q., to act as godfather at the christening of his twin-

nephews, who are sons of Mr. and Mrs. Stuart Atkinson. Mr. Burke is seen in the foreground, looking as godfatherish as he can.

At Atlantic City, Elenore Altman, pianist, walks on the boardwalk with her daughter. This artist, who teaches at the Damrosch Institute as well as privately, will appear in a New York recital in the fall, it is announced.

W. S.

MUSIC AIDS FASHIONS

St. Louis Annual Pageant Appeals Alike to Eye and Ear

ST. LOUIS, Aug. 15.—The 1925 Pageant of Fashion, in its eleventh annual presentation, is being produced at the new Garden Theater, instead of the Municipal Theater in Forest Park, and has enjoyed a capacity business on most of the evenings since its opening, Aug. 4. Based on a motive entitled "The Weavers," symbolic episodes succeed one another, culminating in the triumph of modern world-commerce. The incidental music is from the pen of William A. Parson, general music director of the Garden Theater, together with a number of excerpts from the major composers, including Wagner, Saint-Saëns, Dvorak, Gounod, Goldmark and others.

St. Louis has again admirably succeeded in unifying, through aesthetic effort, the relationship between art and industry. The artcraft of Gen. Regisseur Joseph Solari, in developing for his stage effects cubic sets, together with his iridescent lighting, has been praised

by thousands of local and out-of-town visitors to the new *al fresco* amphitheater. The finale of the evening, entitled "The Maypole" and performed by an unusually well-trained corps de ballet under Irma Summa, with choral effects by a company of St. Louis singers, also calls for favorable mention.

The solo numbers were given by James Wolfe of the Metropolitan Opera, Lorna Doone Jackson of the Garden Theater Opera Company, Idelle Patterson and Arthur Burckly. The presentation of the Fashion Pageant will continue through Aug. 21. HERBERT W. COST.

William H. Murphy Visits Birthplace

BANGOR, ME., Aug. 15.—William H. Murphy, president of the Detroit Orchestral Association, patron of music, philanthropist, and giver of many costly musical gifts to the city of Detroit and to the orchestra of which Ossip Gabrilowitsch is conductor, accompanied by Mrs. Murphy, and his cousin, Mrs. Hope, have been in Bangor on their biennial visit to the birthplace of both Mr. and Mrs. Murphy, making the trip by automobile. JUNE L. BRIGHT.



Conduct of the Modern Saxophone Causes Lifting of Moralists' Eyebrows—A Two-Star Team Does Excellent Work for Music—Chambers of Commerce Find Music Worthwhile on the Coast—Shall We Import Our Operetta Composers?—When a Flower-Decked Motor Car Struck Terror to a School Superintendent—Will the New Caruso Come from New York's Italian Population?—How a Critic's Dictum Brought Rumbles from a Department Emporium

Dear MUSICAL AMERICA:

So that clown among jazz instruments, the saxophone, has broken into the news columns again! Out in Chicago, a woman police officer has branded it as an "immoral" instrument. Another member of Chicago's "finest," but of the male persuasion, has countered with the assertion that the saxophone is no male-factor if rightly used.

Which serves to revive the question as to whether this instrument, so beloved by the new jazz ensembles, but still something of a pariah among the musical clerisy, may yet hope for a place in the symphonic ensemble.

It might be well for those who unite in a vociferant chorus of "No!" to consult Hector Berlioz on this subject. The canny Frenchman was no authority on morals but his word is still law in matters of scoring, except where it has not been made obsolete by mechanical improvements in the instruments.

The saxophone was new in Berlioz's day, but he amended his treatise on instrumentation to say some good words about the invention of the busy Adolphe Sax, the musical Burbank of his day.

(What, indeed, is the saxophone, but a hybrid, with its clarinet mouthpiece with single reed, applied to a brass tube?)

Berlioz predicted that it would be highly useful, and a number of French composers of note evidently felt similarly with respect to it. Since Kastner introduced it into the orchestra in Paris in 1844, in "Le Dernier Roi de Juda," Meyerbeer, Ambroise Thomas and Massenet have scored for it in their operas.

And when one ponders on what the jazzists have done with the clarinet and the bassoon, it is easy to forgive the saxophone—even the so-called laughing saxophone—the buffoonery it has perpetrated in the last few years.

My own feeling with regard to the good Mr. Sax's brass meerschaum is that it would add mightily to the sonority of an orchestra in *tutti* climaxes. The objection that has been most often advanced is that the tone of the saxophone does not blend or mix well with either the woodwind or the brass choirs. It is too penetrating, too weightily and assertively resonant. But, just as many instruments are utilized only for special solo effects, or for decorative purposes, so it is reasonable to employ others occasionally purely for obtaining depth and body of massed tone. The organ is, in fact, so used in various orchestral compositions.

In listening to Paul Whiteman's jazz ensemble I was impressed by the circumstance that he obtained a forte that was louder and at the same time richer, rounder and mellower than the crashing

big climaxes of our symphony orchestras, though he had less than half their number of players. The saxophones did it. His choir of them rolled forth a body of tone as noble as trombones at their best, but which seemed to fill in all the interstices between the other groups in a way that the brass (for in this use they are more akin to the brass than the woodwind) of a symphonic orchestra does not do.

I am ready to agree with those who contend that the saxophone has little place in the symphonic ensemble as a solo instrument, or as a contributing member of the wood or brass congregations, but I think that, where rousing sonorities are desired, Strauss at his most thunderous and even Scriabin with his fanfarronade of horns in the climax of his "Poem of Ecstasy," have been outdone by the jazzists.

"Has anybody here seen Kelley?"

Musicians of the West Coast have been seeing—and seeing double.

Since the Portland biennial convention of the National Federation of Music Clubs, at which the old ditty quoted above became something of a rallying call, Mrs. Edgar Stillman Kelley, the new president of the Federation, has made a pilgrimage up and down the Coast, from the southern tip of California to almost the Canadian boundary.

So, too, her distinguished husband, long in the front rank of American composers. His new symphonic poem, "The Pit and the Pendulum," which had its first performance at Portland under the composer's own leadership, has taken its place as a novelty in the orchestral programs given in the Hollywood Bowl, again with its creator conducting.

Quite naturally, Mrs. Kelley has had the most to say, and in behalf of the Federation she has been saying it very persuasively, wherever she has gone. Persons who sit next to her at luncheons and banquets are warned that she has a way of attracting to herself, for the Federation, something of value from everyone, if only the advice of an expert who usually considers his opinions are to be given only in return for a substantial fee.

Mr. Kelley, though at one time a music critic in San Francisco, and subsequently a lecturer and teacher, as well as a composer and theorist, has been content to let his music speak for him. Of course, he has been pestered, everywhere he has gone, for his opinions on jazz. In these times, any distinguished musician would be justified in having his thoughts on that sadly overworked subject printed in handy little slips that can be handed out to reporters wherever he goes, thus eliminating the necessity for any questioning whatsoever.

As a two-star team, the Kelleys have awakened new interest in American music in the various communities they have visited during their informal tour. The message of the Federation which Mrs. Kelley so effectively presents is one that should be heard throughout the land.

It will be a better day, indeed, for the native art when it can be said that "everybody here has seen Kelley."

One thing which the Federation president has discovered is worthy of more attention than it has received.

In two Pacific Coast Chambers of Commerce there are secretaries for music!

Quite naturally, they are not concerned solely with what the cognoscenti would regard as the highest forms of the art, but they are giving the same civic attention to music that other departments of Chambers of Commerce give to tourists, conventions, entertainments, publicity, various trade activities and "practical" city betterments.

In lieu of municipal appropriations for music—and I blush to note that there are city administrations in the United States that will not even sponsor band concerts in the parks—what could be more desirable than that the Chambers of Commerce should find ways and means of doing what the cities fail to do?

America needs, most of all, to get its business men interested in music. The leaders in industry and commerce who in every community are grouped together in trade organizations, and who provide the sinews for many of the material improvements in their home towns, ought to be the staunchest supporters of the tonal art.

As long as they are, in large numbers, indifferent, just so long there will be something fundamentally wrong in America's music.

By all means, let us have music desks in every Chamber of Commerce, not so much because of the benefits that will

accrue to music, as because of the good that will be done these Chambers of Commerce and their members through having this contact with the inspirational art. It will improve even the worst variety of booster ballyhoo!

If, as reported, there is to be an invasion of America by Continental light opera composers next season, this country will of course do the courteous thing and doff its hat respectfully to our visitors.

But this is a field in which I feel we have little real reason to remove our head coverings to the best that Europe can send over. The late Victor Herbert, though he never established himself as a grand opera composer, had points of technic that placed him head and shoulders above these Europeans in the operetta domain; and though their works are now *démodé*, both Julian Edwards and Reginald deKoven wrote light operas superior to much touted Viennese importations.

Since their day, the ascendancy of the revue type of entertainment has absorbed the talents of men who might have done something a little more artistic, and who probably would have been spurred to improving their technic, if they had been called upon to create operetta scores, instead of merely striving for individual song-hits.

But I am not one of those who think that a waltz operetta is better than a jazz musical comedy simply because its tunes are written in the Viennese style, instead of that of Tin Pan Alley. The trouble with so many of our present-day musical shows is that they are nothing but pot-boilers, and to my way of looking at it, a European pot-boiler is just as dreary and fatuous a proceeding as one that has been pieced together on this side.

Rather than import a lot of Viennese or Berlin writers of the Lehar-Straus variety, I would like to see our own younger composers, of the better equipped sort, try their hand at creating something with a measure of technical merit as well as the necessary tunefulness.

What so many of them most need is the sense of the theater, and I really believe that if more of our music-makers were to get into its atmosphere through the writing of light operas, they would hasten the day when viable grand operas would come from the same pens.

A school superintendent in a mid-western city who declined to support a children's concert by a prominent orchestra, in the fear that he would be exposed to view in a car with floral decorations, put the first crimp in a long record of inimitable afternoons of a well-known conductor.

A far-seeing local manager, according to my informant, conceived the idea of bringing the orchestra back to the city some days after an evening concert, sold out months in advance, in order to give the children's program.

She took the superintendent into her confidence and asked his cooperation in bringing the event to the notice of the teachers and the school children.

As one of her plans, she suggested in a letter to the school principals—sent with the consent of the superintendent—that a committee from each building be allowed to meet the conductor at his train in an automobile.

Here the superintendent became panicky. He sent out a curt letter on the heels of the manager's, stating that he could not be a party to such a plan. The result was that enthusiasm waned, and the concert, though a success, lost money both for the orchestra and the local manager.

One of the reasons advanced by the superintendent for not cooperating was that he did not want to ride in a decorated automobile!

I have been asked whether in my opinion the type of the American male voice is changing. Time was when our man's voices were likened more to the German and the English, with a liberal sprinkling of Irish and Welsh types, than to the French and Italian. The success of a number of American tenors whose voices would pass anywhere for those of Italians—Chamlee, Hackett, Harrold, Riccardo Martin, to name but four of possibly a dozen—affords a subject for interesting speculation along this line.

However, what was brought home to me even more forcibly recently was that America ought, some day, to develop the world's greatest Italian tenor—I mean actually Italian in blood and heritage. Of course, when he does come,

we will hail him as "the great American tenor" and we shall have the right to do so, for the Italy from which he comes will be America's Italy.

I listened in on some of the tryouts that were held in New York not long ago, when voices were being selected for this summer's open-air opera. A long array of amateurs, day after day, sang arias from the operas, to be rated by the judges, and to depart in high spirits or low, according to their own ideas of the impression they had made.

Now, the most remarkable thing about these tryouts was the number of New York Italians among the tenors. As the names were called out, and stocky, olive-skinned, dark-eyed youths followed one another to the platform. I noted that aspirants of other than Italian ancestry were rare exceptions among the tenors. Most of them had the Italian's singing instinct, together with the Italian type of voice, though many were sadly in need of even the most rudimentary study.

As I sat there marveling, I recalled the statement (I will not vouch for its accuracy) that there are more Italians and sons of Italians in New York than in any city in Italy.

Accepting this as the approximate truth, isn't it altogether reasonable to believe that New York will one day produce a Caruso, a Mario, a Campanini, a Rubini or a Tamagno? Why not?

Did you ever hear of department store censorship of music criticism?

An instance of something like it has been reported to me and I can only hope, from the bottom of my heart, that my informant is utterly mistaken.

No one has been a stauncher defender of the American press than I.

Particularly in all that pertains to criticism, whether musical or dramatic, the honesty of our newspapers has been beyond questioning. I have gloated over this many a time.

It has been so long since any one has charged any prominent American critic with veniality—something that is always happening with critics abroad—that we have almost come to take it for granted that as a class they are beyond corruption.

But I must admit that it is quite possible for newspapers themselves to be subject to influences too strong for them to resist, and in the instance reported to me, a prominent western critic is said to have lost his (or her) head, as the result of some such influences.

I prefer not to name the city and also to leave the sex of the writer in obscurity.

In this city, so the story goes, there were rival conductors seeking to lead the same orchestra. One was a newcomer, for whom sensational claims were advanced, the other a much less showy, but well-versed musician.

For reasons, racial or otherwise, certain very prominent business leaders of the community aligned themselves behind the newcomer. Among them were managers of a department store with which a certain newspaper of power and prestige has done much business.

The critic on this newspaper was recognized as one of the best in the West, having come from the East after holding a position of responsibility as a writer for a national musical publication.

This critic decided that the newcomer was by talent and training a vaudevillian or a bandmaster, and without passing the bounds of ordinary discretion, permitted this opinion to find its way into the reviews.

The other faction, equally convinced that the conductor in question was something of a genius, struck back. Just how they struck—whether it was indeed through the power of the department store already referred to—is a very lively subject of discussion, I understand, in this city today.

At any rate, I am reliably informed that there will be a new critic on the job when the new season opens.

Now, I have no objection to department stores, even when they purvey ukuleles. I even hope to see the day when they will all go in for music and will spread its gospel in every way they can. But no good can come from mixing lingerie, waffle irons, flypaper, wicker furniture, kiddie-cars, fireless cookers and bargain basements with the views and policies of our newspaper critics. says your

Mephisto

New York University Sets a New Goal in School Music Department



Photo by Strauss

WHERE MUSICAL HISTORY IS BEING MADE

Dr. Hollis Dann, Director of the Department of Music Education, New York University, is shown at the left. The famous Washington Square, showing the present building, with the newly acquired buildings at the right, is in the center. At the right is Dr. John W. Withers, Dean of the School of Education, New York University.

By EDWIN M. STECKEL

THE nineteenth session of the New York University Summer School of music, which closed on Aug. 14, proved to be the most successful from all viewpoints, that the department has ever enjoyed. A class of forty-five received certificates. The closing exercises, held in Washington Irving High School, were followed by a reception and dance at the Prince George Hotel.

The Department of Music Education, which is under the direction of Dr. Hollis Dann, is a part of the School of Education, of which Dr. John W. Withers is dean. This department is located in the University buildings at Washington Square. The enrollment this year reached 565. Music supervisors and teachers came from all points of the country to attend the session. Florida, Maine, California—in all thirty-two States and Canada were represented in the student body. A faculty of forty-five specialists in the various phases of school music was assembled from nine States. Private instruction was given in voice, piano, violin, organ and in practically all the band and orchestra instruments, in addition to the class instruction in the regular courses. Among the private teachers were Isadore Luckstone, David Saperton, Paul Stoeving, Bertyne NeCollins and others of prominence.

Early in the session two choruses and two orchestras were organized among the students. The mixed chorus, numbering 375 trained voices, rehearsed daily under the direction of Dr. Dann. A chorus of 125 women's voices rehearsed daily under John Warren Erb. The advanced orchestra was conducted by Mr. Erb. This organization included every instrument of the symphony and was a well-balanced body of forty players. There was also a junior orchestra of twenty players led by Luther Goodhart. These organizations were heard in public concerts during the closing weeks of the session.

Students Hear Programs

The first of two final programs was given to a large audience of students, visitors and music-lovers of the city on the evening of Aug. 11. The program opened with a demonstration of the Dalcroze Eurhythmics, under Lucy Duncan Hall, who had charge of the work, the students being accompanied by an orchestra under Mr. Erb. The second half of the program was given over to the advanced orchestra. The program included the Overture to "The Marriage of Figaro" by Mozart and numbers by Massenet, Mozart, Steck and Rimsky-Korsakoff.

On the following evening the orchestra and both choruses presented a varied and interesting program, also given in the auditorium of Washington Irving High School. After the singing of "The Star-Spangled Banner," the women's chorus, under Mr. Erb, sang a group of four numbers, "Deep River," "Silent Night" and two compositions by Deems Taylor.

Dr. Dann then conducted the mixed chorus in a Christmas cantata, "Child Jesus," by Joseph Clokey, as an example of music within the range and capabilities of a high school chorus, but none the

less effective for being written in simple style. Piano, organ and the strings of the orchestra furnished the accompaniment. The first part of the program closed with Mendelssohn's "Hear My Prayer," with Gertrude Schmidt as soloist. The second part of the program consisted of a group of songs taken from Dr. Dann's book, "Junior Songs." This was followed by Gounod's "Gallia," with Miss Schmidt again singing the solos. The closing number was the "Hallelujah" Chorus from "Messiah," given by the combined choruses, orchestra, piano and organ. Accompanists were Edwin M. Steckel at the piano and C. Rush Carter at the organ.

Other events were also interesting. On Sunday evening, Aug. 9, the advanced chorus was heard with the Goldman Band on the campus of New York University. "Pierce Was the Wild Billow," by T. Tertius Noble, was sung unaccompanied with fine effect. Accompanied by the band, the chorus sang "Thanks Be to God" from "Elijah," "Annie Laurie" and the "Hallelujah" Chorus from "Messiah."

For three consecutive Sunday mornings a choir of fifty selected voices, under the direction of Dr. Dann, furnished the music at the First Presbyterian Church. The orchestra, assisted by Errol Peters and H. A. Gretton, vocalists, gave a program from station WGBS on July 31, and a group of students was heard from station WJZ on Aug. 7. The male quartet entertained the New York Rotary Club on several occasions.

A New Era

The 1925 session marks the beginning of a new era in the music department of the University. The summer sessions for music supervisors have been held at New York University for nineteen consecutive seasons and more than 300 supervisors hold certificates from the school, which is a pioneer in the development of the idea of teaching instrumental music in public schools in groups. Albert Mitchell, who started this movement, is still a member of the faculty.

At the same time that these ideas were being developed in New York, a similar school was going on each summer at Cornell University, organized and directed by Dr. Hollis Dann. From 1910 to 1921 large groups of teachers and students assembled yearly in Ithaca. In 1922 the entire faculty, together with Dr. Dann, who had become director of music for the State of Pennsylvania, transferred their activities to West Chester, Pa., where for three summers the work progressed. In February, 1925, Dr. Dann was called to the directorship of a new department formed in the School of Education at New York University. The session which has just closed is therefore really an amalgamation of the three schools. More than 900 graduates of the various summer sessions are now united in a common interest, and 150 were present for the closing week of the 1925 session, forming a permanent organization, much the same as an alumni association. This newly formed body is offering a scholarship, to be known as the "Hollis Dann Scholarship," in the School of Music Education to a graduate of one of the summer sessions who wishes to carry on his work in the winter session.

Shortly before the close of the summer session announcement was made of

a full four-year course, leading to the degree of Bachelor of Science in Music, which the University is offering through the School of Education, beginning in September. The courses are designed for supervisors of music, teachers of theory, teachers of piano, teachers of singing and professional singers. One hundred and twenty-eight points are required for the baccalaureate degree, thirty-four of which come under the head of "general subjects" and include languages, public speaking, appreciation of music, modern European history and eurhythmics. "Professional subjects" claim thirty-six points and include educational psychology, sociology, principles and history of education and kindred subjects. Practice teaching is also required. Fifty-eight points are given for the "music subjects," which include various theoretical subjects, voice, piano, orchestra, conducting, etc. The purpose of the department is to develop leaders through the three-fold training—general, professional and musical. The advantages of the several departments of the School of Education, combined with the newly-formed music department with

a faculty of fourteen teachers, make the announcement one of unusual significance. New York University is the first great institution of learning to offer such a course for the training of leaders. Music has at last gained the recognition and place of importance in the broad field of education that it has long deserved. It is, in truth, the dawn of a new day!

The University has recently purchased several buildings facing Washington Square East, and the entire School of Education will be located in Washington Square. One of these will be occupied exclusively by students of the music department. Practice teaching will be done under actual school-room conditions, using children of the public and private schools. The Bureau of Education Service, of which John Elmer NeCollins is director, offers the services of the department in securing positions for graduates.

The 1925-26 session will run from Sept. 21 to June 1, with the summer sessions continuing as usual. Thus the department will be in session practically the entire year.

Possibilities in "Hieroglyphics" Hold Many Thrills for the Modern Maid

AN extravagant idea of grand opera in the near future is set forth in "Hieroglyphics," an opera in two and a half acts, in which both story and music are saturated with the most daring and advanced conceptions. Only a few years ago we would have said, "the higher the glyphs the more weird the music," yet what we declared would never be possible has become a real necessity. The score calls for twenty tenor banjos, thirty ukuleles, eleven saxophones, seven brass and sixteen percussion instruments.

The story, incoherent as if to attract the busy populace, tells of a desert maiden, Sanduna, who is brought up by her great-grandparents, never having known father or mother, grandfather or grandmother. Her great-grandfather loves her as his own child and forbids her to go alone into the wilderness. One morning, while picking peanuts in her garden to take to market in Cairo, an aeroplane swoops down before her, and she sells her garden products to the travelers. With a feeling of joy at the sudden wealth earned by the sweat of her young brow, she hastens home to tell the news to her great-grandparents, who are enraged and forbid her to go out alone or to speak to strangers, either on land or in the air.

Sanduna resents their attitude and decides she will not be dictated to by distant relatives, so she runs away in the moonlight to Cairo. As she passes Cleopatra's Needle she stops and wonders what the picture-writing of the ancient Egyptians means. As she stands gazing at the symbols she tunes in on the radio which is fastened to her earring and she hears the natives cursing her great-grandfather for neglecting to marry his

wife, Sanduna's great-grandmother. She shudders (shudder motive). Again she decides to take a strange step—this time of marriage.

As she is known in her land as an heiress (she alone was ignorant of it), many poor men are willing to be her consort. One day she walks along the Nile and sees the gay tourists disporting themselves on the banks and she joins them, becoming popular at once. She is courted by men of all nations, including one American who has just bought King Tut's tomb for a fashionable winter hotel, and an Englishman who held a world monopoly on salt.

Her many suitors annoy her so much that she is forced to issue a statement that she will wed him who accomplishes what she considers the most marvelous achievement in the world. Pandemonium results (pandemonium motive). Every man attempts great and risky stunts. The first to come and declare his love is a lyric tenor, singing his lies, cheered by the crowds. But Sanduna is not moved by the great feat because he sings out of tune. The tenor is crushed (crush motive). Along comes a basso profundo, who sings in monotonous deciphery all the symbols on the obelisk—alas, all in vain (vain motive).

Everyone is in suspense (suspense motive) when a tenor robusto, who is enjoying a rest in Shephard's Hotel, serenades her in the electric light under the balcony. He sings in tune, and Sanduna jumps from the balcony into his arms, shouting, "You are a marvel and you have my hand" (marvel motive). She then crowns him with a wreath of freshly picked hop vines, which he snatches and presses to his lips and sings in perfect intonation "to beer or not to beer," and Sanduna swoons as he is arrested for bootlegging. Grand bacchanale. Finis.

PAULINE SCHELLSCHMIDT.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Paris May Acquire Third Opera House

PARIS, Aug. 3.—The two Isola brothers, directors of the Opéra-Comique for some years past, have just signed an agreement with Maurice Bernhardt, the son of the famous Sarah Bernhardt, whereby the latter will cede the last two years of his lease on the Théâtre Sarah Bernhardt to them. It is now probable that an additional twenty-year lease will be granted on condition that the new proprietors spend 550,000 francs on necessary repairs and redecoration. The rent will also be raised from 100,000 francs to 250,000 francs per year.

The Isola brothers plan to give dramatic and lyric representations, and musical Paris whispers that the word "lyric" includes the production of opera. If this materializes, the two State-owned houses, the Opéra and the Opéra-Comique, will have to make some effort to raise the standards of their performances, which have deteriorated considerably within the last few years.

The annual report of the gross earnings of the Paris theaters has just been made public. Both the Opéra and the Folies Bergères broke all records for gross receipts. The former netted a total of 14,000,000 francs; the latter added to 11,400,000 francs. The Opéra-Comique returns were 10,218,000 francs.

At the Paris Conservatoire the Grand Prix de Rome was won by Louis Fourester with the cantata "La Mort d'Adonis," on a poem by Marcel Belviano. Fourester was born at Montpellier in 1892 and is a pupil of Paul Vidal. His work, it was agreed, showed a sure dramatic sense, elegance of style, and originality.

An interesting musical season is now in full swing at Deauville, France's most popular seaside resort. The vacationist—French or foreign—who comes to Deauville finds not only bathing, racing, polo, tennis and theater, but grand opera, opera comique, ballets, divertissements and concerts. Reynaldo Hahn is musical director and first orchestral leader. The season lasts from July 1 to Sept. 1.

The operas include a variety of works, among them "La Basoche," "The Barber," "Carmen," "Galathée," "Hamlet," "Lakmé," "Manon," "Marouf," "Mireille," "Les Noces de Jeannette," "Pailasse," "Le Roi d'Ys," "Werther" and others of the French and Italian repertoire. Several ballets will have their first performance at Deauville: "A Travers les Saisons," "Le Festin de l'Araignée" and "Masques et Bergamasques." An operetta, "Babolin," will also make its first bow at the watering place. The list of singers is a long one, including Marthe Chenal, Mary Lewis, an American; Mlle. Ritter-Ciampi, Mme. Campredon, Madeline Caron, Messrs. Cochera, Couzinou, Defreyne and Vanni-Marcoux.

Ostend Given New Music

From another watering place, Ostend, comes news of the first performance of a symphonic work by an American Negro at the Kursaal. It is called "Charleston," Negro Folk Rhapsody, No. 1, and is written by Edmund T. Jenkins, at present director of music at the well-known restaurant, the Ermitage in the Bois de Boulogne here. Mr. Jenkins studied for several years at the Royal Academy of Music in London and there distinguished himself by winning two scholarships in composition. The work was performed under M. Rasse.

Ever since the Opéra opened its doors to the motion pictures with "The Miracle of the Wolves" of Dupuy-Mazuel, Henri Rabaud and Raymond Bernard, various film corporations here have dreamed of having one of their productions accepted by Jacques Rouché. M. Rouché has been instructed by the Ministry of Public Instruction to pick out each year a motion picture, accompanied by an original score of a French composer, to be given at the Opéra.

This season, commencing Oct. 15, "Salambo," story by Pierre Marodon after the novel of Gustave Flaubert, with music by Florent Schmitt and

Vienna Opera Houses Announce Plans for Coming Season



Atelier Willinger, Vienna.

The Vienna Philharmonic Orchestra, Photographed During Their Recent Tour of the Principal Cities of Germany. The Success of the Tour, with Erich Kleiber and Bruno Walter as Conductors, Was Recorded in a Previous Issue of "Musical America."

VIENNA, July 27.—After one of the most critical seasons in the history of the institution, the Staatsoper has closed its doors until next season. What with the withdrawal of Richard Strauss and the subsequent upheaval in public and press, the winter brought very little of artistic significance. Director Franz Schalk did his best, but attendance, even on such nights as when Maria Jeritz appeared, was not very good.

Meanwhile Director Schalk has announced his plans for the 1925-26 season. The prospectus holds little of real interest. The only novelty in the true sense of the word is a comic opera, "Sganarell," by Wilhelm Gross. The season will start early and cooperate with the Vienna Music and Theatrical Festival by presenting Gluck's "Don Juan" ballet, Hugo von Hofmannthal's new version of Beethoven's "Ruins of Athens," Strauss' "Burger als Edel-

mann," "The Magic Flute," "Fledermaus" and the premiere of Mahler's Tenth Symphony.

Later there will be a new production of Gluck's "Orpheus," followed by "Falstaff," "The Bartered Bride," "Freund Fritz," "Rienzi," "Ernani" and "The Girl of the Golden West." Semi-novelties of the early season will include Kienzl's "Sanktissimum," Frank's "Bildnis der Madonna," Braunfel's "Don Gil von den Grünen Hosen" and ballet-comedies in the Redoutensaal.

The premieres of the first half of the winter will be "Boris Godounoff" and "Sganarell," mentioned above. Other novelties are being considered and it is more than likely that Wolf-Ferrari's "Vier Grobiane" and Rabaud's "Marouf" will be presented.

At the Redoutensaal there will be new productions of "Entführung aus dem Serail," "Euryanthe," Wilhelm Tell, "Norma," "Die Rose von Liebesgarten," "Corregidor" by Hugo Wolf, "Hugenotten," "Daughter of the Regiment,"

"Der Vampir" in the newly published revision of Pfitzner, "Pique Dame," "Iphigenie in Aulis" and "Djamileh."

In addition, new productions are being prepared of Wagner's "Ring" Cycle and Strauss' "Elektra," "Frau ohne Schatten" and "Adrienne auf Naxos."

The Volksoper will reopen on Aug. 15 under the direction of Hugo Gruder-Guntram, who once served as co-director with Felix Weingartner at the same house. Leo Blech will be his associate and first conductor. The company, as previously announced, will be merged with the Carl Theater, Vienna's historical comic opera house, and it is hoped in this way to reduce expenses and make both playhouses self-supporting. A number of interesting modern works are promised for the Volksoper season.

On a makeshift stage in the Grosser Konzerthaus Saal, the summer brought an operatic novelty in the form of a Chinese work, "Sang Po," by Rudolf Tlascal, conductor of the State Burgtheater, and R. E. Burgsson, librettist.

Berlin Staatsoper Announces Novelties

BERLIN, Aug. 1.—The Staatsoper will present four novelties in the coming season: Berg's "Wozzek," "Boris Godounoff," Prokofieff's "Love of Three Oranges" and Busoni's "Dr. Faust." There will also be revivals of "Fidelio," "L'Africaine," "Zigeunerbaron," in honor of the centenary of Johann Strauss' birth, "Rienzi," an eleven-evening Wagner cycle and a week of five Mozartian operas.

Ballets Promised for Dresden Opera Next Winter

DRESDEN, Aug. 2.—At the Dresden Staatsoper this winter there will be three ballet premieres: "Elixiers des Teufels," music by Jaap Pool and story by Ellen von Cleve-Petz; "Der Grosse Krug," by Alfredo Casella after a novel of Pirandello, and a dance symphony by E. N. von Reznicek. The choreography for the three productions are arranged by the director of the Dresden Opera ballet, Ellen von Cleve-Petz.

Hamburg Volksoper Closes

HAMBURG, Aug. 2.—The Volksoper, directed for the last eight years by Richter, closes tonight with a performance of "Carmen." It will open on Aug. 15 at the Hamburg Stadttheater. On Aug. 1 the Operettenhaus here opened with "Fledermaus."

Tonic Sol-fa College Holds London Jubilee

LONDON, July 25.—The concert hall of the Royal College of Music was the scene of a celebration for the jubilee of the incorporation of the Tonic Sol-fa College recently. Sight-singing, ear-training and choral singing demonstrations were given by two school choirs from the vicinity of Plaistow, where the Tonic Sol-fa School first met. Speeches were made by Sir Hugh Allen, Dr. Arthur Somervell and others. Walter Harrison, Mus. Bac., was in charge of arrangements.

Sir Henry Hadow, president of the college, spoke, in a most interesting manner, on notation, referring back to the old Greek notes "and the neumes which looked like the microbes in a physiology book." Sir Henry spoke also of the pleasure which was his in Athens when he saw an auxiliary choir singing from the old neumes.

"It is necessary to see by periodical scrutiny," said Sir Henry, "that we are advancing with the times in musical education as in philosophy, literature, and so on. Anything that fills these progressive conditions, as Tonic Sol-fa does, has a great claim to our attention."

DRESDEN, July 27.—"Die Hochzeit des Mönchs," a new opera by the Berlin composer Alfred Schattmann, will be given at the Staatsoper here next season, under the direction of Fritz Busch.

edited by Louis Aubert, is scheduled. The season will be a very limited one.

The work for 1926 has not yet been chosen. The committee which decides consists of a Government commissaire representing the Beaux-Arts, the president of the Society of Authors and Dramatists, the president of the Society of Litterati, the president of the French Syndicate of Motion Pictures, the president of the Society of Film Writers, the president of the French Syndicate of Film Directors, and the president of the Professional Association of the Motion Picture Press.

Plans for the winter include the announcement of a new work, in which Ida Rubinstein is to be starred: "L'Imperatrice aux Rochers," by Saint-Georges de Bouhelier, with music by Arthur Honneger. Both author and composer are now at work on this. It will probably be produced at the Opéra.

Cöthen to Have Bach Festival in September

CÖTHEN, July 29.—The new Bach Society plans a Bach Festival here on Sept. 26 and 27. Franz von Hoesslin will be the general music director, and the soloists will be: vocal, Lotte Leonard, Mme. Helling-Rosenthal, Ernst von Hoesslin, Gunar Graard and Alfred Paulus; violin, Prof. Kulenkampff-Post; organ, Günther Ramin; cembalo, Anna Linde. The chorus will be the Bach Verein of Cöthen, and the orchestra, Hofkapelle Dessau.

Final Divisions of "Ring" Epic Stir Throngs in Bayreuth Festival Theater

[Continued from page 1]

music and action and enrich their significance.

This is especially true in such works as "Götterdämmerung." The production of this colossus ended the first of two cycles of the "Ring" listed for this season.

It was an enthralling occasion. The very stature of the work seems to guarantee inspiration on the part of its interpreters.

Olga Blomé as Brünnhilde was superb. Her quality of voice, her grasp of epic values and her sense of tragic fitness combine to give her art heroic proportions. Here is a Brünnhilde who triumphs in the most difficult moments, but is sometimes comparatively undistinguished elsewhere. She possesses the enormous vocal reserve necessary to the rôle.

The *Siegfried* of Rudolf Ritter proved one of the most satisfying of recent memory. This artist understands the worth of restraint and of pictorial charm. He proceeds, moreover, upon the notion that *Siegfried* is distinctively a rôle to be sung. *Hagen* was presented with compelling malevolence and brooding power by Walter Soomer. Eduard Habisch was, as usual, an excellent *Alberich*.

There was a convincing *Gunther* in Josef Correck, while Claire Born invested the part of *Gutrune* with suggestions of real character and sang delightfully. Emmi Leisner realized the possibilities of the rôle of *Waltraute*. The *Norns*, Lotte Doerwald, Aenne Maucher, and Ellen Overgaard, were rich-voiced and duly mystic. The *Rhine Daughters*, Hilde Sinnek, Elly Fromm and Inge Sarauw, composed an exquisite trio.

The settings had a stately effect. The lighting was especially praiseworthy.

Certain demands of the Immolation Scene overtax Bayreuth as they do every other operatic stage management. There was an ill-advised attempt to present—while the heavens above and the earth beneath were in ruins—a picture of the *Rhine Maidens* triumphing with their ring on the river rock. The effect was chiefly incomprehensible.

It may be mentioned that *Wotan's* ravens did not fly in the previous scene and that "Grane's" obstreperous antics spoiled the effect of *Siegfried's* arrival at the Gibichung's palace, Herr Ritter barely escaping without physical injury.

The stage groupings and "business" were skillfully handled and there was authentic beauty in the costuming of the whole "Ring," patterned from designs by Hans Thoma.

Herr Balling read the score in a spirit of the highest epic poetry. His interpretation was thrilling.

Capacity attendances continued throughout the cycle. American pilgrims increased in numbers for the "Ring." There was a relatively large representation of the minor nobility of the old régime. Count Apponyi of Hungary, who is said to have heard the first complete performance of the "Ring" forty-nine years ago, was a steady visitor. So was Hugh Walpole, the well-known British novelist. Former Czar Ferdinand was a frequent visitor. Frieda Hempel was another interested devotee.

Interpretative qualities which may be admirably displayed in other divisions of the "Ring" may be seriously out of place in "Siegfried," in which the tragic note gives way to rudimentary romance.

"Siegfried"—the Scherzo of the Ring—was given before a typically attentive assemblage at the Festival Theater. In the title rôle, Rudolf Ritter, the Stuttgart tenor, who has youth and an engaging presence, submitted a delightful portrait that was without a trace of heaviness and one which was marked throughout by taste and artistic discretion. Vocally, he sensed the true lyrical values of the part, singing in the Love Scene with boyish enthusiasm rather than with passionately tragic abandon.

He distinguished between the triumphant *Siegfried* and the matured hero of "Götterdämmerung."

The performance as a whole was without the thrills conveyed by the "Walküre"; it was in some respects less firmly wrought, but it was without question rightly keyed. "Siegfried" is ordinarily the most exacting work in the "Ring." Its peculiarly trying demands are suggested not only in the name part but also in the strange and fascinating manifestation of *Wotan*.

And here the unerring Schorr conquered again, rounding out a series of portraits of the Northern demiurge that have been scarcely matched in this operatic generation.

Vocally Herr Schorr appeared at his best, although there had been rumors that he had been struggling against a threatened seizure of influenza.

Olga Blomé was, in general, more effective as the *Valkyr* of "Die Walküre" than as the heroine of "Siegfried." She sang with splendid tonal assurance, but her upper register is inclined to be somewhat too dark for the ecstatic music of the awakening.

The requirements of the rôles of *Alberich* and *Mime* were almost ideally filled by Eduard Habisch and Walter

Elschner respectively. Maria Janowska sang the Forest Bird music with passably good effect. Even at Bayreuth the brief but striking opportunities of this rôle seem to be somewhat neglected.

Herr Balling gave an excellent reading of the score, and his brass choirs in the many tricky horn passages of this opera this time served him faithfully. The tone of the strings was full, clear and lustrous.

A last word on the wondrous *Fafner*. He was a duly fearsome dragon, formidable, without disconcerting comedy. Eugen Guth sang his deep, grim measures capably.

H. T. CRAVEN.

RUTGERS ACTIVITIES

Summer Session Symphony and Choral Groups Give Concerts

NEW BRUNSWICK, N. J., Aug. 15.—Choral and orchestral concerts were given recently by students of the summer session at Rutgers University. Both programs were given in the Ballantine Gymnasium.

The choral concert, given under the leadership of Duncan McKenzie, director of music of Toronto schools, included solos, numbers for women's and mixed choirs, madrigals and part-songs, accompanied and unaccompanied. Eric Goodwin, baritone, sang a group of sea shanties arranged by R. R. Terry. Mme. Farrington Smith, soprano, was heard in numbers by Harriet Ware. The choral numbers, which showed careful training, included songs by Elgar, Bach, Boughton, Coleridge-Taylor, O'Hara, Elliot and Praetorius.

The concert of the Summer Session Symphony, under J. Earle Newton, began with Goldmark's "Sakuntala" Overture and included the G Minor Symphony of Mozart and the G Minor Violin Concerto of Bruch, with Isabel Brylawski as soloist. Other orchestral numbers were Tchaikovsky's "Flower Waltz," Godard's "Adagio Pathétique," Grainger's "Shepherd's Hey" and the "Cantilena" of Goldthermann, in which George W. Hart gave the 'cello solo.

Federated Women's Clubs Sponsor Composers' Contest

[Continued from page 1]

3, State songs, in cases where a State has not an official song.

The contest will close on April 1, 1926. The best manuscripts submitted in each State will be chosen by three judges appointed by the State music chairman. If possible, these works will be given a performance at the State convention.

Each State will send its winning compositions, with interpreters if possible, to the Biennial Convention of the Federation, May 24 to June 5, 1926, at Atlantic City, N. J., and the final national contest will take place before judges selected from prominent musicians and publishers. The winning compositions will be selected for publication.

The names of each contestant will be listed with the Federation music division and the names of winners will be given to all public libraries.

All manuscripts should be sent to the State music chairman in the State in which composer is a resident and must be submitted anonymously.

Mrs. Marx E. Oberndorfer is chairman of the Federation music division. The chairman of the contest is Mrs. Ross H. Maynard, East Middlebury, Vt.

Number of Band Concerts in Pittsburgh Reduced

PITTSBURGH, Aug. 15.—The appropriations for music in the parks this summer have been disappointing. Only \$10,000 were allowed, the same as last year, despite the fact that the pay of band musicians is almost forty per cent higher than in 1924. Consequently the number of concerts is to be reduced because of insufficient appropriation funds. The advanced students of the Pittsburgh Musical Institute appeared in recital this month. During June the Institute gave thirty-eight recitals in their music room and in different parts of the city, all representative of the work of the Institute.

WILLIAM E. BENSWANGER.

Kirksville Opens Annual Festival

KIRKSVILLE, Mo., Aug. 15.—"Le Bourgeois Gentilhomme," the first number of the annual festival of music and drama, pleased a large audience in the Kirk Auditorium recently. The Teachers

College Dramatic Club prepared the production and fifty-six members took part. Charles Henry had the leading rôle, and the entire performance was good. Costumes were elaborate and scenery and lighting effective.

PAUL J. PIRMANN.



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CHAUTAUQUA CHOIRS PERFORM "MESSIAH"

New York Symphony and
Singers Led by H. H. Smith
—Stoessel in Recital

CHAUTAUQUA, N. Y., Aug. 15.—A great choral performance was given on Saturday night, July 25, when H. Augustine Smith led 1000 voices and the New York Symphony in "The Messiah." Considering the short experience of the various musical forces in combination, it was an exceptional feat and reflected great credit upon the participants.

Those taking part in the performance included the Chautauqua Choir, the Chautauqua Junior Choir, Howard Lyman, leader; the Chautauqua Auxiliary Choirs, the Jamestown Choral Society and First Lutheran Choir of Jamestown, under Samuel Thorstenburg; the First Mission Church Choir of Jamestown, Arthur Goranson, conductor; the Choral Art Society of Erie, under E. A. Haesener; Grace Demms, soprano; Doris Doe, contralto; Wendell Hart, tenor; Edwin Swain, bass, and Hugh Porter, organist. One of the features of the evening was the singing of the Hallelujah Chorus by audience and choir, the combined voices numbering 5000.

Albert Stoessel's reputation as a violinist was established at his recital in

Smith-Wilkes Hall, as the third in the series of artists' recitals.

Mr. Stoessel's program consisted of the Vitali Chaconne, a Sonata in G of his own composition, and two groups of smaller numbers, including Tartini's Variations, Sarasate's "Gipsy Airs," Spalding's arrangement of "Hark! Hark! the Lark," Ireland's "Holy Boy" and others. Mr. Stoessel received particular applause for another of his compositions, "Nodding Mandarins."

Mr. Stoessel led the New York Symphony this week in the first two radically modern numbers to be heard in Chautauqua, Honegger's "Pacific 231" and Stravinsky's "Fire Bird" Suite. Both were well received.

Whitefield Enjoys Sunday Evening Concert

WHITEFIELD, N. H., Aug. 15.—One of the most delightful summer musical programs given thus far at the Mountain View Hotel was that of Ellie Marion Ebeling, dramatic soprano, with the Mountain View Orchestra which consists of Bertram H. Currier, conductor and cellist; Frank S. Currier, violinist; Alton R. Whitcher, flutist, and J. Albert Baumgartner, pianist. The orchestra gave Schubert's "Rosamunde" Overture and the Intermezzo from "Cavalleria Rusticana." Miss Ebeling sang an aria from "Aida" and songs by Ronald, Abt, Rasbach and Terry. Mr. Currier also offered several solos, including the Meditation from Massenet's "Thais" and Hubay's "Hejre Kati."

Eva Limiñana Preludes Radio Program with Six Washington Appearances



Eva Limiñana, Pianist

Eva Limiñana, Argentinian pianist, who recently played the Grieg Concerto, broadcasting from WJZ, was heard in Washington, D. C., where she went on the following day as the guest of Señor Federico Agacio, counsellor of the Chilean Embassy. In the capital, Miss Limiñana spent a busy week, during which she gave no less than six informal recitals.

Miss Limiñana will broadcast the B Flat Minor Concerto of Tchaikovsky over WJZ on Aug. 26, when a group of diplomats will gather at the residence of the Minister of Panama in Washington to "listen in." In addition to the concerto, Miss Limiñana, at the request of Washington acquaintances, will play a Spanish group by Albeniz, precluding these numbers with a few words of greeting in Spanish.

Later in the season, Miss Limiñana is scheduled to broadcast the Liszt E Flat Concerto, the Saint-Saëns G Minor Concerto and the E Minor Concerto of Chopin.

Miss Limiñana is a prize pupil of the National Conservatory at Santiago, the winner of the post graduate prize at Buenos Aires and the pupil of Ferruccio Busoni and Teresa Carreño.

She will make her New York debut in Aeolian Hall early in November and will follow that appearance with three more in Steinway Hall.

San Antonio Club Awards Prizes to Texas Composers

SAN ANTONIO, TEX., Aug. 15.—In the sixth annual composition contest for Texas composers, sponsored by the San Antonio Musical Club, the following awards have been made: first prize in piano composition to John M. Steinfeldt, president of San Antonio College of Music, for a work entitled "Three Twilight Moods"; first prize for song to Henry Jacobson, teacher of singing in the San Antonio College of Music, for his song called "Peace," Mr. Steinfeldt's "The Lotus Flower" winning second

prize. The first prize for violin works was awarded to Clyde Whitlock of Fort Worth for his "Romance" for violin and piano, second prize being awarded Carl Venth of Fort Worth for his Sonata in B. Mrs. L. L. Marks was chairman of the contest and will conduct the opening program of the San Antonio Musical Club in October, when the works will be given a hearing. The judges were Leopold Godowsky, Leopold Auer and Fay Foster.

MUSIC LIBRARY THRIVING

San Francisco Music-Lovers Patronize Public Music Room

SAN FRANCISCO, Aug. 15.—The music department of the San Francisco Public Library recently issued a report stating that whereas 500 volumes were taken out in a month in 1917, the average today is 1800. The department has become so popular with the school children that the librarians know by heart their music study courses and optional preferences.

There are now 3000 bound volumes, 2600 pieces of sheet music and 2500 books about music in the library, besides all of the leading musical publications, all announcements, programs, criticisms of current concerts, scrap books of pictures, anecdotes and all kinds of classified indices.

The library has during the past year aided the San Francisco Symphony in many emergencies, loaned scores to motion picture theater orchestras, rushed music of opera rehearsals and supplied one artist with a score she had tried in vain to buy or borrow throughout the country.

The greatly enlarged chamber music collection is a constant pleasure to several amateur organizations. Costume recitals are indebted to the opera illustrations of the library scrap books, and during music memory contests the library was full to overflowing with interested musicians.

Frederic Tillotson Heard in London

BOSTON, Aug. 15.—Frederic Tillotson, pianist and teacher of this city, again appeared on the final program of the summer festival of the Tobias Matthay Pianoforte School, conducted at London, England. One year ago Mr. Tillotson was likewise honored, having completed a course of study under Mr. Matthay. The final concert was held in Queen's Hall, London, on July 21. Mr. Tillotson was heard in Medtner's "Tragedy Fragment," Op. 9. This concert was exclusively given by artists and students now studying with Mr. Matthay. Mr. Tillotson leaves for the Continent on Aug. 15, and after an extensive tour will sail for home on Sept. 2, to begin an active concert and teaching schedule.

W. J. PARKER.

Daisy Jean has been engaged for an appearance before the Rubinstein Club in Washington, D. C., on Dec. 8. Miss Jean will be heard in the double rôle of cellist and soprano, accompanying her songs at the harp.

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NEW YORK, AUGUST 22, 1925

THE PENDULUM SWINGS

THOUGHTFUL observers of the recent course of musical events cannot be other than impressed by the increasing part which women are taking, year by year, in every department of the art. It may truthfully be said that the elaborate organization of American musical life would be impossible without enlightened feminine coöperation.

When a soprano sings the aria "L'amero" from Mozart's "Il Ré Pastore" as part of a concert program, she is, perhaps unconsciously, helping to illustrate to the world how far the pendulum has swung since the days when love songs for treble voices were written, not for women but for men. It was not so very many centuries ago that convention considered it not merely indiscreet but positively immoral for a woman to appear on the stage! Her part was always sung by a man, and few high born ladies even attended the performance.

Then a metamorphosis set in. In addition to playing their own parts, women began to be seen as interpreters of masculine rôles, and following in the path of Siebel and Urbano came Octavian.

Always, since the beginning of history, women have been recognized as sources of inspiration to men composers; but here, as elsewhere in the world of music, there have arisen feminine writers to show that creative power is not the exclusive property of men. The contributions of women composers are vital, and give proof that women are more and more taking a place from which, despite deep-rooted tradition, they could not forever be debarred. There is a certain intangible quality, delicate and inimitable, which marks the works of our best women composers and entitles them to a category all their own.

Feminine orchestral conductorship is one of the most radical activities we have as yet indorsed. And in several American symphony orchestras there

are competent women members, while among solo virtuosi the names of women shine resplendently.

Moreover, as executives in the management of musical events, women are also winning distinction; and the value of women's clubs is a story in itself. How many artists of both sexes, not to mention composers, owe their initial success to such patronage!

To the woman of the coming generations, domestic affairs will not conflict with the arts. The discussion as to whether an artistically inclined mother should or should not have a career seems to have been settled once and for all in the affirmative. Moreover, since woman is conceded to be the greatest child educator, it is to her that the increasing natural instinct for music and the arts is due. It is not too much to say that on her efforts, as teacher in the school, as club leader, and as guardian of the home the musical standards of the younger generation will depend in large measure.

MUSIC FOR THE EYE

ALMOST simultaneous with news from Berlin that the German capital cannot continue to support four opera houses at the same time comes a report from Paris that a new operatic venture may bring a rival to the Opéra and the Opéra-Comique into the French field.

To the student of world affairs who looks on opera less as a form of art than as an institution by which public taste can be gaged and the stability of musical enterprises be determined, the situation offers plenty of material for speculation. Will the Parisians show themselves more enthusiastic than their German brethren? Or are conditions so dissimilar that parallel lines of comparison cannot be drawn? To what extent has the financial market influenced the Berlin case? And will French opera-goers yield a natural interest in something novel to the loyalty inspired by long-established managements?

But whatever the outcome of the proposed plan to give Paris more opera, and no matter how difficult the problems of operatic managers in Berlin, this fact remains prominent—that opera, by and in itself, exercises a never-fading fascination, not only for the multitude, but for adventuring individuals as well. Fortune after fortune may be spent, or lost, in the projection of operatic movements, and the path to success be strewn with thorny obstacles, but the way that is supposed to lead to a golden land is never without courageous travelers.

Nor is the reason far to seek when the appeal of opera to other senses than hearing is considered. Opera may legitimately come under the heading of music, but it is music aided by all the pictorial devices that can be called into play to engage the listener's love of visual beauty. In its double function opera is music for the eye in a nearly equal proportion to its power to entrance the ear, and it is doubtless this quality that stimulates the desire to conquer displayed alike by young and veteran enthusiasts. The experience that would bring disillusionment in other kinds of activity never seems to rob opera of the glamor which grows ever more alluring with the passing years.

BREADTH OF VISION

MEMBERS of the National Association of Organists, who recently held their eighteenth annual convention in Cleveland, demonstrated the catholicity of their interests by discussing topics that ranged from the mechanical aspects of their instrument to jazz. Due tribute was paid to organists in theaters, and the needs of the young were also carefully considered.

Thus the delegates, numbering over 200, received a stimulus which, carried back to their respective spheres of duty, must be agreeably and profitably felt by all those with whom they come in contact.

CHANGES OF SUMMER ADDRESS

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Photo by Schoenkat & Upton

How a Diva May "Cover Miles"

Although her concert tours extend across the country, and into European capitals as well, Frieda Hempel has hit upon a method of "gaining ground" that is probably unique in the musical realm. Since cycling in America is a bit passé, the soprano decided that she could get her exercise by means of the ingenious machine pictured above. Although Miss Hempel has no intention of entering a six-days' bicycle race, she sent word from her vacation spot in St. Moritz that the new season will find her back in America. She will make another tour of Great Britain before sailing for this country just before Christmas.

Gray-Lhevinne—Laughable occurrences form the subject of innumerable anecdotes of the musical artist, Estelle Gray-Lhevinne, violinist, recently told a story of her stay at a hotel in Banff, Alberta, Canada. On the first day she said to the waitress in the little hostelry: "Tell me, are you on the American plan?" "No," the girl replied, "I'm from Winnipeg."

Spalding—Albert Spalding is not only a noted violinist, but also a proficient wielder of the racquet. On Aug. 8, Mr. Spalding won the Great Barrington Men's Singles tennis tournament, defeating M. Sabin in the finals. It was an uphill battle, for his opponent held match point several times during the second set. Mr. Spalding is spending his vacation at Great Barrington, between a number of summer concert engagements.

De Prang—"When Slav meets Slav" might have been the title of an impromptu swimming contest organized recently in New York between André de Prang, violinist, and Prince Basil Mirsky. The greatest endurance was shown by the musician, who thereby won a wager of \$100 that one would be able to reach Brooklyn by swimming from the landing at Twenty-third Street across the East River. The nobleman was exhausted after the first quarter mile, observers state, and was "picked up" by a motorboat.

Sinsheimer—Bernard Sinsheimer, New York violinist and teacher, and director of the Westchester School of Musical Arts at Crestwood, N. Y., is spending four weeks at Narragansett Pier with Mrs. Sinsheimer and their two sons. Though this is his vacation, the founder and violinist of the Sinsheimer Quartet, devotes a number of hours each day to looking over new chamber music works. Among these are several manuscript numbers, a few of which Mr. Sinsheimer intends to present to his audiences at the Quartet's concerts next season.

Pouishnoff—An enthusiast for radio is found in Leff Pouishnoff, Russian pianist, whose playing has been sent out over the air by the British Broadcasting Company. Mr. Pouishnoff, when he faced the broadcasting instrument for the first time, insisted upon being announced as an "unknown" Russian pianist, but when insistent demands for a return engagement from radio fans in the British Isles came in, the Company offered Mr. Pouishnoff a good contract for three more appearances, provided he would allow his name to be announced. He agreed, and now has played no less than ten times.

Casella—From Champoluc, Italy, Alfredo Casella writes to the management of the New York State Symphony, that he is completing a score for piano and orchestra, which he will introduce in Carnegie Hall with Walter Gieseking at the piano. He also writes that he spent the entire spring in Rome, after his activities in Paris, where he conducted his new ballet "La Giara." He was present at the rehearsals of his "Il Convento Veneziano," given in Milan. While in Rome he conducted the concerts of the Corporazione delle Nuove Musiche. He took part in the Prague Festival as Italian delegate and conductor. Before sailing for America in September, Mr. Casella will attend the chamber music festival to be held in Venice by the International Society for Contemporary Music.

Point and Counterpoint

By Cantus Firmus, Jr.

Strike One Among the Symphs



T was a dark and murky night. Dim clouds rolled about the sky with a rumble that drowned the roar of the subway and the clatter of the elevated. Stars withdrew their twinkles in dismay, and the modest moon veiled her light behind a pile of silver quarters.

The moment was ripe for bombs, plots, evolutions and strikes; and sinisterly concealed among the serried ranks of music desks in Karnegian Hall a group of malcontents laid plans that were destined to upset many a conductor's calm.

"Positively," growled Beethoven's Fifth in C Minor, "I refuse to be played again next season. I have knocked at Fate's door until my knuckles are bruised and bleeding. I must, I will, I shall demand a rest."

"Me too," murmured Tchaikovsky's "Pathetic," rising with melancholy mien to add his plaint. "I'm worn to a frazzle by being overworked; and now that I've learned to understand English I find that many of my colleagues, among whom I may mention the Heavenly T's Overtures, 'Tell' and 'Tannhäuser,' are with me in our March toward Freedom."

A Butterfly Butts In

DOWN from the chandelier there drifted wearily a splotch of octaved colors. It was Chopin's "Butterfly" Etude. Carefully it avoided the keys of the grand pianoforte and came to rest elsewhere.

"I join your strike," it flickered tunelessly, "I—"

But the sentence was left suspended on a diminished seventh, obliterated in a chorus of assent that arose from "Träumerei," Schubert's Moment Musical and the Liebesträume, entering delicately upon the scene to strains furnished by a contrapuntal arrangement of Chopin's Funeral March and the "Beautiful Blue Danube."

And scarce had their protests been embalmed in the finest registration the organ could provide when a fresh claim was presented by the Society of Songs as They Are Sung, with "Caro Nome" as their spokesman.

"I represent," she announced, "my over-worked sisters, the Mad Scene from 'Lucia,' who, being a married woman, is distinctly annoyed by the persistent attentions of the flute obbligato, 'Vissi d'arte' and all the encores who never even see their names on programs."

"Hear, hear!" cried the Gentle Lark. "I strike, too," boomed the clock on the wall. And it did. "Its time for you all to go home."

So they did.

"Everything Is Otherwise"

THE prisoners in the city jail in Boulder recently held a kangaroo court over a prisoner whom they convicted of singing in his cell.

One is reminded of the Mad Teaparty in "Alice."

"But I thought you said they were in the well!" said Alice.

"So they were," replied the Dormouse, "Well in!"

In His Répertoire

A HIGHLANDER by the name of MacDougall, who for years had prided himself on being able to play any tune that had ever been played on the pipes, had perched himself on the side of one of his native hills one Sunday morning and commenced blowing for all he was worth.

Presently the minister came along and, going up to MacDougall with the intention of severely reprimanding him, asked him in a very harsh voice, "MacDougall, do you know the Ten Commandments?"

MacDougall scratched his chin for a moment and then said:

"D'ye think you've beat me? Just whistle the first three or four bars, and I'll hae a try at it."

To Order

THE following order was recently mailed to a prominent piano company:

"DEAR SIR:

"Please send me by mail a string for my piano. Have the string tuned to G, before you send it, as my husband can put it in, but he can't tune it. Mrs. X.

"P. S.—It's the G on the right side of the piano."—*Science and Invention.*

Real Grit

FIRST Critic: "Did you hear the opening performance last night?"

Second Critic: "Yes."

First Critic: "Who played the hero?"

Second Critic: "I did. I sat through the whole show!"

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A GERMAN scientist has discovered that earthworms can produce musical sounds.

Among the variety entertainments of the future, we may expect, will be the worm doing his celebrated turn.

NO, Clara Belle, a singer does not always pursue the even tenor of his way. Sometimes he is even a tenor by the weigh.

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BALTIMORE



Moscow having in its repertoire an opera called "Carmencita and the Sergeant," which is said to be "the original version of 'Carmen'." Can you throw any light upon this?

B. J. L.

New York City, Aug. 16, 1925.

It is known that Bizet altered the score of "Carmen" very materially. He is said to have wanted Marie Roze to create the rôle; but as she was unable to do so on account of contracts elsewhere, he changed the tessitura for Galli-Marié, whose voice, mezzo in quality, had a very short range, possessing neither very high nor very low notes. There was a scena for "Carmen" in the third act in which she expressed repentance for her misdeeds, and another in the final scene in the place now occupied by the ballet. The bull fight was to have taken place in view of the audience at the back of the stage, brilliantly lighted, while the scene between "Carmen" and "José" was to be acted down-

stage in semi-darkness, only their shadows being visible against the light behind. Whether or not these lost fragments are to be restored by the Moscow organization we are unable to state. They have never been used in France.

???

Cast of "Ivan"

Question Box Editor:

Will you please give me the cast of characters of Rimsky-Korsakoff's "Ivan the Terrible," and designate the voices represented?

J.

Birmingham, Ala., Aug. 15, 1925.

"Tsar Ivan," bass; "Prince Youri Tokmakoff," bass; "Boyar Nikita Matuta," tenor; "Prince Athanasius Viazemsky," bass; "Mikail Toucha," tenor; "Youshko Velebin," bass; "Princess Olga Tokmakova," soprano; "Stiosha Matuta," soprano; "Vlasyevna, a Nurse," contralto; Voice of the Sentinel, tenor.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Quarter-tone Music

Question Box Editor:

Have any compositions been printed so far for the quarter-tone piano?

D. J.

New York, Aug. 21, 1925.

The first composition to be printed for the quarter-tone piano was the Third Suite by Alois Hába.

???

Czech Composers

Question Box Editor:

Can you tell me the names of some contemporary Czech composers?

C. D. K.

Detroit, Mich., Aug. 10, 1925.

Among the most prominent of living Czech composers are Otakar Sin, Jaro-

slav Kricka, Ladislav Vycpalek, K. B. Jirak, Boleslav Vomacka, Vilem Petrzalka and Leos Janacek.

???

Borodin's Orchestration

Question Box Editor:

Did Borodin write his own orchestration for the "Polovetzian Dances" from "Prince Igor"? It sounds more skillful than is usual with Borodin.

P. B.

Brooklyn, N. Y., Aug. 19, 1925.

The orchestration of the "Polovetzian Dances" is by Rimsky-Korsakoff.

???

First Version of "Carmen"

Question Box Editor:

I read in the papers this week that a Russian company was coming from

MARIE MORRISEY, contralto, was born in Wilkes-Barre, Pa. Her family came to Brooklyn, when she was

but three months old, and it was in this city that Miss Morrissey began music study which was to be received entirely in the United States. Miss Morrissey, who, incidentally traces her ancestry back to the Pilgrim Fathers, began to study the piano when she was six years old. At fifteen she was not only playing a three-manual organ but conducting a



Marie Morrissey

large glee club of mixed voices. At sixteen, Miss Morrissey began to study the voice under Dudley Buck in New York. After a few years under Mr. Buck's supervision, she appeared as one of the youngest contraltos before the public. Miss Morrissey made her début in Aeolian Hall, New York, in 1915. Following this appearance she was immediately engaged for two tours with the Russian Symphony under Modest Altschuler, and for an appearance with the Minneapolis Symphony. Miss Morrissey also held the position of contralto soloist at the Fifth Avenue Presbyterian Church in New York up to the time of her marriage to Roy J. Keith in 1921. She has fulfilled many important engagements in recital, concert, oratorio and festivals in the East. Miss Morrissey has also made many records for the Brunswick Phonograph Company. She makes her home, at present, in Chicago.

Contemporary American Musicians

No. 392

Marie Morrissey

CALIFORNIA COLLEGE WILL GIVE DEGREES

State Teachers' Institution Aims at Broad Training

By Marjory M. Fisher

SAN JOSE, CAL., Aug. 15.—The State Board of Education has authorized the State Teachers' College in this city to give the degree of Bachelor of Arts to its graduates in music. The course of study outlined by Earl Towner, head of the music department of the College, was accepted by the State Board as the requirement for the degree.

The salient features of the course are the combination of a comprehensive training in music with just enough academic work and teacher training to give the music students a general academic training in addition to their work in the special field.

"The criticism has often been aimed at musicians that they are ignorant of everything outside the field of music, and this is too often the case. Some information about history, the languages, the sciences and psychology is indispensable to the modern well trained musician," according to Mr. Towner. "It enables him to associate with people of all walks of life on an equal footing."

Mr. Towner stated further: "The foundation for a musical education must be a good ear and a fine technic—without these any attempt at musical performance is futile. The private music instructors have probably been just as much at fault in encouraging their students to give up all college or even high school training to devote all their time to music study. While this gives the music student a splendid chance for training, it stunts his growth as a cultured member of society."

"The course outlined for the Bachelor of Arts degree at the State Teachers' College aims at the happy combination of these two opposing ideas in education."

"About two-thirds of the student's time is devoted to the study of music and about one-third of his time to his other training. There are two distinct advantages in this course. One is a sufficient knowledge of things outside the

musical profession; the second, the standing in the community and in the teaching field which his college degree gives the graduate."

The local college has a high standard for entrance into the freshman year. For piano students the entrance examination consists of the satisfactory performance of a Haydn Sonata, Chopin Nocturne and a Bach two-part Invention. The entrance requirements of other instruments and voice are of a similar nature.

This is primarily a teachers' training institution, and courses are built on the idea of graduates entering the teaching profession either as private teachers or as music teachers in the public schools of California. Consequently considerable attention is devoted to teaching methods and practice teaching under the supervision of the faculty.

YEATMAN GRIFFITH ENDS THIRD LOS ANGELES CLASS

New York Vocal Teacher Invited to
Return Next Summer—Exponents
Present Trophy

LOS ANGELES, Aug. 15.—Yeatman Griffith, distinguished New York vocal coach, has just brought to a close his third summer master class in this city, enjoying the greatest success in the course of his three visits. With a class of seventy-five students and teachers, assembled from all over the United States, especially from Los Angeles, Arizona and Texas, he was unanimously petitioned to return for a fourth series next summer.

On the last class day, with representatives from the press and several honor guests attending, the members of the class presented Mr. Griffith with a beautiful sterling silver bowl, bearing the following inscription: "To Yeatman Griffith, a true genius, in loving appreciation of the wonderful work he has given to us, Master Class 1925."

Florence Middaugh, for several years a Griffith exponent, made the presentation speech and L. E. Behymer, pioneer manager, gave one of his usual pithy talks concerning study with masters and near-masters. Mr. and Mrs. Griffith are now conducting their classes in Portland and will take a short vacation previous to reopening their New York studios on Oct. 1.

Fritz Reiner Repeats Success of Last Season as Guest Conductor at Stadium

(Portrait on Front Page)

FRITZ REINER, conductor of the Cincinnati Symphony, last week filled an engagement at the Lewisohn Stadium, New York, as guest conductor of the New York Philharmonic, repeating the success which he made there last season. As was the case last year, Mr. Reiner's conducting was especially enjoyed in the Richard Strauss tone poems, "Don Juan," "Till Eulenspiegel," "Tod und Verklärung" and "Don Quixote."

"They are wonderful scores," said Mr. Reiner, "and I enjoy immensely doing them. The 'Don Quixote' I did for the first time at the Stadium, but the 'Don Juan' had been played several times before this season. My interpretation of it is slightly different, I believe. It used to be still more so. Strauss heard me conduct it once in Europe some years ago and afterward told me he did not like my conception of it. 'It is consistent and interesting,' he said, 'but it is not the Don Juan I drew. You make him a suave gentleman. I intended him to be violent, crude and passionate.' That, then, is the Don Juan I now present. He is what in America is called a 'rough-neck.'"

"The question of individuality in interpretation is always a vexing one, but any good composition can stand more than one conception, provided the conductor can show he has a definite and intelligent idea behind what he does. The greater part of the public is entirely unprejudiced in matters of interpretation, and there are two classes of conductors, reproducers and creators."

Mr. Reiner, who came to this country

three years ago to assume the conductorship of the Cincinnati Symphony, was born in Budapest in 1888. He received his musical education at the Conservatory in his native city, studying composition under Hans Koessler and piano with Thoman, both of whom were instructors of Dohnanyi, Bartók and Kodaly. He always intended being a conductor and shaped his studies with that end in view.

His first experience with the baton was at the head of a school orchestra. On graduation from the Conservatory at the age of sixteen he was engaged as coach at the Budapest Opera. When nineteen he went to Laibach as first conductor of the opera there.

His next position was as first conductor of the Volksoper in Budapest, where he remained three years, when he was called to Dresden after the death of Schuch. He stayed there for seven years. For a year he traveled in Spain and Italy conducting. He has acted as guest conductor in every large musical center in Europe.

"I have spent a good deal of time conducting opera," said Mr. Reiner, "but I really prefer a symphony orchestra. Conducting opera is one long compromise. You come into contact with so many diverse personalities, and there must be so many readjustments that at the end the performance can scarcely be called yours at all. With a symphony orchestra you have things entirely as you wish them; and if results are not what you desire at rehearsals, it is a simple matter to make the changes wanted."

"Yes, on the whole, if I were to be born again, I think I should choose to be a symphonic conductor!" J. A. H.

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MISSOURI UNIVERSITY ARTISTS ARE APPLAUDED

School of Fine Arts Concludes Summer
Sessions and Gives Successful
Concert Programs

COLUMBIA, MO., Aug. 15.—Musical activities in the School of Fine Arts of the University of Missouri during the summer session, which began June 6 and closed Aug. 1, have been varied. There has been a large enrollment of students in piano, in voice, in violin, and in public school music.

The faculty for the summer session included: James T. Quarles, dean; Herbert Wall, professor and chairman of voice department; Ellsworth A. MacLeod, professor and chairman of piano department; James T. Sleeper, professor of public school music, and George Venable, teacher of violin.

Three summer session concerts have been given, including two joint recitals by Prof. Wall and Prof. MacLeod. The third concert was given by the Univer-

sity Chorus with the assistance of several students from the school. The program of this concert comprised music by Beethoven, Fauré, Puccini, Mendelssohn, Arne, Lalo, Elgar, Saint-Saëns and other standard composers. Students participating were: Bess Carter Shower, Ruth McGinnes, Sarah Drumm, Ben Symon, Nellie Collins, Minnie Baker, Maurice Coleman, Alma Rice, Tillman Merritt, Ruth Ann Houck, Helen Richards, George Venable and T. C. Pihlblad. Dean Quarles conducted.

This is the first year that the School of Fine Arts has offered courses in the summer session.

Philadelphia Musician Goes to Maine Resort

Florence Wightman, harpist and pianist of Philadelphia, has been spending part of the summer in Seal Harbor, Me., where she is coaching under Carlos Salzedo, with whom she has studied for several years.

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ALEXANDER BRAILOWSKY

Mme. Liszniewska Wins Ovation in Appearance at the Hollywood Bowl



A Group Photographed at the Hollywood Bowl: Left to Right, Marguerite Melville Liszniewska, Pianist; Fritz Reiner, Conductor, and Mrs. J. J. Carter, President of the Bowl Association

LOS ANGELES, Aug. 15.—An unusually large audience of 20,000 cheered Marguerite Melville Liszniewska on July 30 at the Hollywood Bowl when she played the G Minor Concerto by Saint-Saëns under Fritz Reiner's baton.

The pianist was enthusiastically applauded and was obliged to respond to an encore after having been recalled many times. Critics and audience were unanimous in praising Mme. Liszniewska's extraordinary technical equipment and, above all, the beauty of her tone, which, even in the softest passages, carried easily to the utmost edges of the Bowl.

Mme. Liszniewska had an altogether highly successful summer at the Coast, having given recitals at San Francisco and at the Women's Club in Palo Alto, both of which received most enthusiastic comments. Mme. Liszniewska held a five weeks' master class at San Francisco, which was so successful that, responding to requests from her pupils, she had to promise to come back for another class of three weeks.

Ireland Takes Over Music Copyrights

WASHINGTON, Aug. 15.—Copyrights heretofore existing on music and musical compositions in Great Britain and Ireland, issued by the British Govern-

ment, will no longer be valid in Ireland. Legislation has been passed by the Dail Eirann requiring that application must be made for copyright in the Irish Free State, and that present holders of copyrights may have them registered in the Free State on application to the Industrial and Commercial Property Registration Office and paying the prescribed fees. Such application must be accompanied by a copy of the British copyright.

ALFRED T. MARKS.

Revivals Are Features of Opera Week at Ravinia

[Continued from page 1]

Cavaradossi and his arias won hearty recognition. Mr. Danise as *Scarpia* gave a strong and picturesque performance. Miss Alcock sang the *Shepherd's* song in the third act beautifully. The opera, under Mr. Papi's baton, took a highly dramatic trend.

At the repetition of "Rigoletto" on Wednesday Elvira de Hidalgo was given her first opportunity to sing *Gilda* in this vicinity. The crystalline character of her singing and her eagerness to bring the rôle to a clear reading lent the part great interest. Mr. Chamlee was once more an excellent *Duke* and Mr. Danise gave a good performance of the title rôle. Mr. Lazzari was excellent as *Sparafucile* and Miss Alcock sang the part of *Maddalena* with beauty of tone.

At last Sunday's repetition of "The Barber of Seville" Miss de Hidalgo was once more a dashing heroine, and Mario Chamlee gave a delightful account of *Almaviva's* vocal ornaments and gay demeanor. Giacomo Rimini was the *Barber* and Virgilio Lazzari a capital *Basilio*. Mr. Ananian was enjoyed as *Bartolo*. Mr. Papi led the performance.

Mr. Martinelli was again a hero at Tuesday's repetition of "The Jewess." Miss Raisa was once more cast for the title rôle and Mr. Tokatyan was the *Leopold*. Florence Macbeth lent glitter to the part of the *Princess* and Mr. Rothier was impressive as the *Cardinal*. Mr. Hasselmans had the performance in charge.

The concerts were held, as usual, on Saturday, Sunday and Thursday afternoons and on Monday evening, under Eric DeLamarter's leadership. The Monday evening soloists were Miss de Hidalgo, Mario Basiola and Jacques Gordon. The soprano sang Delibes' "Chanson Espagnole" in charming style, and the baritone chose the aria from the second act of "Fedora" for a display of his remarkably fine voice. Mr. Gordon played the first movement of the Tchaikovsky Violin Concerto in admirable fashion, combining virtuosity and tonal beauty in a characteristic way.

EUGENE STINSON.

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ZOO CONCERTS DRAW CINCINNATI CROWDS

Features Are Summer Symphony and Conservatory Programs

By Philip Werthner

CINCINNATI, Aug. 15.—Marion Lindsay, soprano, appeared as soloist at a recent Sunday afternoon Zoo concert. Miss Lindsay was heard in the Waltz from "Romeo and Juliet," revealing a voice of much charm. She is a pupil of Thomas J. Kelly of the Cincinnati Conservatory.

Ralph Lyford, who was recently named as associate conductor of the Cincinnati Symphony, has gone from Chicago to New York, where he is the guest of Henry Hadley. Sidney Durst, head of the class in theory and composition at the College of Music, is in Portugal, engaged in research of Portuguese music. Albino Giorno, dean of the College of Music, is spending the summer in Stamford, N. Y., while Lino Mattioli is in Atlantic City and Lillian Arkell Rixford in Canada.

Charles Pearson, manager of the Cincinnati Symphony reports that the system of giving twenty instead of fourteen concerts is adding daily to the receipts and that applications for seats include many persons who have never subscribed before.

The Conservatory of Music Summer Choral Club, under Bruce Carey, gave a fine program recently, in which they included "Night," a part song by Joseph Clokey, former student of the Conserva-

tory who has since composed an opera, "The Pied Piper of Hamelin."

A unique program was that given by the Conservatory on July 29, when pupils of A. R. Kratz, August Schaefer and Burnet C. Tuthill gave solos on trombone, clarinet and other wind instruments. Gertrude Isador was soloist at the choral concert, playing two numbers by Wieniawski.

Ann Meale, pianist, and Uberto Neeley, violinist, of the College of Music, assisted by Lydia Mayer, soprano, gave a joint recital recently at the University of Cincinnati. The program included Grieg's G Minor Sonata and Liszt's Twelfth Rhapsody.

PAGEANT AT BAY VIEW

600 Take Part in Event Attended by Audience of 3000

BAY VIEW, MICH., Aug. 15.—Bay View was in festive attire in celebration of its fiftieth anniversary as a Chautauqua Assembly on Aug. 7 for which occasion an historical pageant with 600 participants was staged at the John M. Hall Auditorium where nearly 3000 people were assembled. For the past fortnight the woods and streets resembled a stage-land with the scores of men, women and children in costume passing en route to rehearsals, conducted by Ruth M. Worrell.

The episodes were carefully worked out beginning with the coming of Père Marquette and continuing to the present day. The incidental music was supplied by an orchestra, organ, chorus, mixed quartet and solo instruments.

The musical history of the Bay View Assembly dates back to nearly forty years of this period.

PAULINE SCHELLSCHMIDT.

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Motley Musical Figures Live Vividly in the Varied Gallery of Literature

[Continued from page 3]

to the year 1883 in Verdi's life, when the Italian composer, troubled in spirit, doubtful of his own talent, comes to Venice and finds his rival, Wagner, enthroned there in the midst of his admirers. Unknown, unrecognized, Verdi, sees the German composer on two occasions and is attracted by his magnetic personality. Oppressed by a foreboding of spiritual disaster, unable to proceed with his "Lear," he feels that his day is done and that the new dawn has come with Wagner. During that year of his stay in Venice Wagner dies. Werfel has written an amazing contrast between two civilizations, a fascinating study of two types of genius, a book of heroic proportions, yet indubitably in the romantic tradition.

Some Older Novels

This tradition began, as we have said, with "Charles Auchester." Before that time there were others: "Musical



Jacob Wassermann, Leading Contemporary German Author, Whose "Goose Man" Presents in a New Way the Problem of the Composer-Genius

Travels Through England" by Joseph Collier, issued in 1776, and "The Musical Tour of Dr. Minim, A. B. C. and D. E. F. G., with a description of a new invented musical instrument, a new mode of teaching music by machinery and an account of the Gullabaic system in general," in London in 1818.

"Charles Auchester" was written by Elizabeth Sheppard when she was sixteen and published a few years later. Disraeli prophesied that it would become a classic. His enthusiasm, however, may have had its origin in the fact that the hero was of Jewish extraction. The story, told in the first person, concerns an English boy, lost in an inner world of harmony, who comes to Germany to study music. There he meets his guiding star *Seraphael*, whose personality and career are based on Mendelssohn's. Another friend of Auchester's *Clara Bennett*, is modeled on Jenny Lind. The book is amusing today in its super-sentimentality, but at the time it had a wide vogue, and the spirit that actuated it is still alive.

In 1875 Mrs. Cornish published a novel, "Alceste," dealing with musical life in Dresden in the time of Hasse (1699-1783).

Three years later the first perennially popular musical novel appeared, Jessie

Fothergill's "First Violin." From that day to this the violinist has been the matinee idol of the literary stage. Romance was born in the person of a good-looking young man with a fiddle tucked under his chin. The story concerns an English girl who goes to study music in a little town on the Rhine and falls in love with the concertmaster of the local orchestra. The latter, incidentally, manages to fill his post on the basis of two years' dabbling with his instrument during spare hours as an army officer! However, the novel, according to library statistics, is still as well thumbed today as it was when our mothers wept and dreamed over the lovers of a generation ago.

Germanic Literature

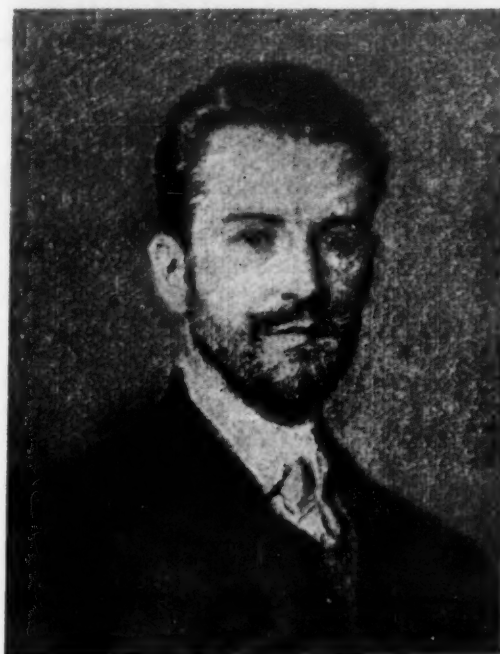
It is inevitable that the flood of musical novels should be heaviest in Germany, where every little town has its singing "Verein" and opera house and where every home has its chamber music ensemble. German literature of the first half of the nineteenth century teems with examples: Gustav Nicolai's "Arabesken," "Die Geweihten" and "Die Musikfein," Blaul's "Das Musikfest," Kahlert's "Tonleben," Becker's "Der Neuromantiker," Bechstein's "Clarinette," Goldmick's "Der Unsterbliche," Oettinger's "Rossini," Eduard Moericke's "Mozart auf der Reise nach Prag," Albert Emil Brachvogel's "Friedemann Bach" and Rau's "Beethoven," "Mozart" and "Weber."

Later came Elsie Polko's "Faustina Hasse" and "Musical Tales," where sentiment carried to the nth degree have guaranteed the books' popularity. Others are: P. Buelow's "Beethoven," Bierbaum's "Don Juan Tenorio," Delbrueck's "Beethoven-Roman" and "Spiel in Moll" on Chopin, Findeisen's "Lockung des Lebens" and "Davisbündler" on Schumann Hart's "Wunderkinder" on Beethoven and Schubert, E. T. A. Hoffmann's musical works, Heubner's "Verhexte Genius," which concerns Hoffmann; Kraft's three volumes, "Barrikaden-Liebestod-Wahnfried," on Wagner; Lucka's "Brausen der Berge" on Bruckner, Lux's "Franz Schubert's Lebenslied," a dozen books of K. Soehle's, Theodore Sturm's "Ein Stiller Musikant," and innumerable others.

France has been less prolific in its output of musical novels. However, several of its great writers have dealt with the subject, if not to the extent of its Teutonic neighbors. Balzac in his "Cousin Pons" tells of a simple-hearted musician who has seen the best of his professional days and is slighted and insulted by his richer relatives, who weary of his visits. In Maupassant's "Mont Oriol" Saint-Landri, the composer and conductor, figures largely. Victor Hugo touched on music occasionally, sometimes with disaster, as when he described a Haydn quartet as being played by three violins and a flute!

Consuelo and Counterpoint

George Sand, whose acquaintance with musicians should have taught her to know better, wrote one of the most romantic of novels, "Consuelo." The heroine is a child of the people, with a marvelous voice and a character of such purity that it protects her against all the trials and tribulations of her career. The scene is laid in Venice of the eighteenth century and presents a golden picture of poverty made beautiful by music and virtue. However, *Consuelo* has a bitter experience of deception later and goes to a castle in Bohemia as companion to the Countess Amelia. One of the household, the Count Albert,



Rudolf Hans Bartsch, Whose "Schwammerl" Has Been the Basis of Musical Comedies Here and Abroad on the Life of Franz Schubert

of noble but melancholy nature, is one of the many persons over whom *Consuelo* establishes her atmosphere of calm and peace. Incidentally, George Sand, too, commits an amusing musical error in this book when she speaks of singing *Marcello's* psalm, "I cieli immensi," as a solo, when it happens to be four-part music.

English authors, ever suspicious of anything smacking of the artistic, have largely avoided the musician. However, George Meredith's "Sandra Belloni," written in 1864, has a singer for its chief character, and Du Maurier's "Trilby," which came out in the 'nineties, has long been accepted as the standardized "vie de Bohème" of artist life. Taffy, the Laird and Little Billee are an engaging trio, and *Svengali* is the villain par excellence. The story of the model who becomes a great singer under hypnotic influence and loses her voice when her master dies has been accepted, for all its absurdity, at its face value. Very few have even questioned the fact that *Trilby* could sing Chopin's Impromptu in A Flat, Opus 29, which covers a compass of over four octaves! Sufficient that the atmosphere is the layman's idea of Bohemia and musical life is as it should be according to Hoyle!

Novels of the North

Scandinavia has contributed Janson's "Spell-Bound Fiddler," supposed to be the story of Ole Bull, and Hans Christian Andersen's two novels, "Only a Fiddler" and "The Improvisatore." The latter, which is partly autobiographical, is related by Antonio, a poor chorister boy in Rome, whose voice and quickness in improvisation are at once his fortune in bringing him into fame and patronage of the Italian aristocracy, and the cause of many emotional affairs with the various charming women who come under the spell of his genius and personal attractions. Here, again, the "ugly duckling" of letters, despite a certain desire for honesty, escapes into the delightful country of romance and unforeseen incident which the average man peoples with musicians.

Poland, in the person of Henry Sienkiewicz, offers the musical story of "Janko, the Musician," and Russia's famous example is Tolstoi's "Kreutzer Sonata." The latter is perhaps the most outstanding example of the inability of a master in one art to comprehend the simplest expression of another. In this novel Tolstoi takes what is one of Beethoven's most lovely and guileless compositions and uses it as an aphrodisiac, an incentive to sexual abandon. And

ever since that time the "Kreutzer" Sonata has been associated in the public mind with something just a little bit "not nice" and placed with "Tristan" in the class of erotic music!

Today's Output

The present generation has watched the publication of a new group of musical novels. George Moore's "Evelyn Innes" is perhaps the perfect literary *chef d'œuvre* on music. The heroine, the daughter of an organist and a great singer, is sacrificed to her father's hobby, music of Palestrina and the revival of liturgic chants in church music. Rescued by Sir Owen Asher, who takes her away and trains her for the operatic stage, Evelyn returns to England a great Wagnerian singer. The story of her spiritual and sensuous conflicts, interwoven with subtle musical analysis, has made many rank this as Moore's masterpiece. In fact, the author himself has been so taken with the story that he has rewritten it several times and it is available in a variety of forms.

Just before the war "Jean-Christophe," that great musical opus in three volumes by Romain Rolland, appeared. The author, who has written various purely critical books on Handel, Beethoven and others, summed up in this novel this entire musical situation of the Continent in the period just preceding 1914. The keen analysis of both the German and French school of music, with its biting exposé of cliques and fads, did not prevent Rolland, however, from making the prototype of his hero Beethoven and thus creating a heroic figure, another protagonist moving uneasily in a world of petty mortals and minute strivings. The detail is naturalistic, but the spirit is romantic. *Jean-Christophe*, for all the vigor of his personality and the vicissitudes of his career, is still only a conventional portrait of a genius by an author too much in love with his hero to reduce him to terms of reality.

Germany of recent years has continued its interest in the musician as literary material. Ernst von Wolzogen's "Dr. Kraft-Mayr" gives us a striking picture

[Continued on page 19]

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Forcing the Voice Beyond Its Compass Is Error, Says John G. Stephenson

DIFFERENT voices and temperaments require different treatment by a singing teacher, apart from fundamental principles with which that teacher is supposed to be acquainted, according to the belief of John G. Stephenson. This New York voice pedagogue discussed his principles recently while packing up fishing tackle, golf clubs and tennis racket, on holiday bent. Mr. Stephenson believes in the gospel of physical fitness. His home is in New England, at Longmeadow, Mass., where he drives his own car, plays games and does a lot of walking and open air exercise, including some gardening and farming.

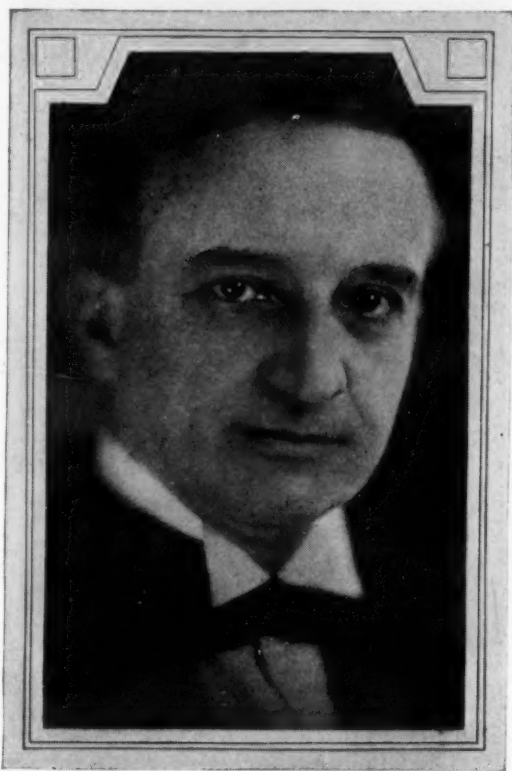
"One of the principal difficulties which face a teacher of singing and voice production from time to time," he went on, "is the eagerness of a pupil to run before he can walk. By which I mean that he wants to start singing songs and operatic scenes before he has grasped the rudiments of singing and voice placement and production, and seeks to extend his natural compass beyond its due limits."

"A young singer with a good natural baritone voice, say, has aspirations to be a tenor, mainly because he has heard of the magnificent financial successes achieved by Caruso, Tomagno, Gigli or Muratore, and because tenor rôles are more prominent and keep the singer more in the public eye."

False Ambitions

"This is the 'vaulting' ambition which overleaps itself," to use the words of Shakespeare, for a really good baritone may well ruin his voice in the attempt to take it beyond its proper range and compass. To such a pupil I would say—better to be a first class baritone than a second class, manufactured or 'short' tenor. Releasing a voice is one thing, forcing it is another. The more ability to sing a high B flat no more makes a man a tenor than does the production of a low C make of him a baritone or bass."

"For instance, the eminent baritone Tita Ruffo can produce some remarkably high notes, but his voice is thoroughly and unmistakably baritone. Consider that truly splendid baritone, Scotti—when he and Caruso were singing together in the same opera it was some-



John G. Stephenson, New York Teacher of Singing

times difficult to distinguish one voice from the other, for Caruso's had a distinctly baritone quality in its middle and lower registers. Nevertheless, hear them apart and one was as unmistakably a baritone as the other was a tenor.

"Someone wrote a jingle which runs

'Hush, little baritone,
Don't you cry
You'll be a tenor
By and by.'

"This satirizes the ambition to which I have had occasion to refer and which most singing teachers are up against at various times in the course of their experience."

"And what applies to tenors also applies to contraltos and mezzo-sopranos," Mr. Stephenson said. "Too often they aim at, for them, impossible altitudes, and want to emulate Sister Mary Jane and her famous top note."

"Now, as to the basic principles of

singing and voice production, with which every teacher should be familiar before he puts out his shingle or advertises himself. Who is to decide as to the qualifications of a singing instructor?

"It seems to me that the only way is that we should one and all be licensed to teach, and that no one who does not hold such a license should be permitted to give vocal instruction. There should be a board of examiners made up of men of undoubted qualifications, who should examine a would-be practitioner of the art of teaching singing, just as lawyers or doctors are examined before they are permitted to practice their professions."

O. B. G.

MANCHESTER VETOES CUT IN CIVIC MUSIC

Council Defeats Proposal to Curtail Subsidized Orchestral Series

MANCHESTER, ENGLAND, Aug. 1.—Orchestral music for the people was overwhelmingly upheld when an amendment was recently introduced to reduce the number of low-price concerts in the Free Trade Hall from ten to six, on the ground that "music was a luxury." The amendment was defeated by a large majority, and many pleas were made to prove that the music provided by the Hallé Orchestra on an endowment from the city of £1,500 annually was a great boon to Manchester residents.

Councillor W. P. Jackson moved, as an amendment of the Town Hall Committee's scheme of popular orchestral concerts in the Free Trade Hall, that the series be limited to six instead of ten, and that a sum of £1,000, instead of £1,500, be set aside to meet any deficiency. He thought "the present was not the time to extend musical activities of this kind. When the burdens upon business firms were so heavy it was an improper thing to increase luxury spending."

Alderman H. Derwent Simpson said "the Council had already approved of a sum of £1,500 for the concerts in the estimates for the year. The figure depended upon ten concerts being held instead of six. If ten concerts were held the Hallé Orchestra would play for £160 per concert. Last year the orchestra charged £200 per concert." He did not think "they would be able to engage the orchestra for £160 per concert if only six concerts were held."

"There was another reason for increasing the number of concerts. The series held last winter was overwhelmingly popular. The concerts were so well patronized by the very kind of people for whom they were intended that the call for a larger number of concerts was clear." Personally, he did not think that "ten concerts, at a fee of £160 per concert for the orchestra, would show so large a deficiency as there was last year, if there were any deficiency at all."

CHILE ENACTS NEW LAW ON COPYRIGHT

Compositions and Records as Well as Radio, Protected

By Alfred T. Marks

WASHINGTON, Aug. 15.—Official information has been received here giving details of the new law covering copyrights of music, musical records and music rolls in Chile, South America. Up to this time there has been much confusion and uncertainty in the administration of the copyright law in that country which the present legislation is intended to remedy.

The new law secures to owners of "intellectual property" the right to reproduce it in any manner whatever, including phonograph records, music rolls for mechanical instruments and radio-telephonic transmission.

In order to obtain the benefit of copyright protection in Chile now the work must be inscribed in a register of intellectual property, to be established in accordance with the law, and to be maintained by a "conservator of intellectual property." The same privileges are afforded to foreign owners of intellectual property on the basis of reciprocity. In addition to the registration of the work, there must be deposited a manuscript or printed copy, in case the work is reproduced verbally, or the reproduction of the work in any other integral form.

A further condition which must be fulfilled before protection will be granted is that the copyrighted work, record, music roll or composition must bear the registration number in a conspicuous place. The copyright endures for the life of the author and passes to his heirs for a term of twenty years thereafter.

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Ohio Pupils Demonstrate Dunning System

TIFFIN, OHIO, Aug. 15.—Pupils of Katharine M. Arnold, normal teacher of the Dunning System, gave a demonstration in the Junior High School Auditorium recently. First-year pupils gave the first part of the program, which consisted of piano numbers, memory test, melodic dictation and written transposition, rhythm pictures and transposition of a melody into any major or minor key requested, played simultaneously on four pianos by four children between the ages of seven and nine years. The second part included chord building and modulations, solo numbers and the transposition of a number into any major key called for

by members of the audience, a trio played by twelve children on four pianos and a duet played by eight children. Mildred Hoffert and Marjorie Weller assisted Miss Arnold.

At the close of the program Miss Arnold presented Dunning pins to Helen Andrews, John Baumgardner and Virginia Patnoe, who have completed in a creditable manner the theoretical course and played scales, cadences and modulations prescribed by the Dunning System. A teacher's certificate was granted to Mildred Hoffert.

Dusolina Giannini, soprano, who will be heard in the Middle West next January and February, will sing at the University of Missouri in Columbia on Feb. 3.

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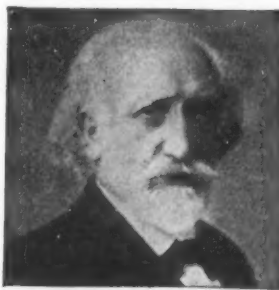
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ABERYSTWYTH AGAIN WELCOMES VISITORS

Holst and Williams Lead Own Works in Fourth Wales Festival

ABERYSTWYTH, WALES, Aug. 1.—The sixth Aberystwyth Musical Festival, under Sir Walford Davies, again proved a meeting-ground for the best known British musical personalities. The programs, too, contained some notable works by British composers.

Vaughan Williams conducted his *cappella* Mass in G Minor and his "Pastoral" Symphony. The former, coming as a novelty, was very beautifully performed by a small double chorus and four soloists, whose names were not made public. It is written in the antique style, with parallel melodies and many modal inflections characteristic of Tudor music, despite its modernity. The "Pastoral" Symphony again impressed by its element of English folk-song and wistful charm of scoring. Adrian Boult led the Sinfonietta of Rimsky-Korsakoff and Sinigaglia's "La Baruffe Chiozotte." Gustav Holst was a second notable figure, conducting his "Beni Mora" Suite and his "Country Song" and "Marching Song," the latter works, like the Williams Symphony, being based on rugged English melodic material. The Angharad Choir sang Welsh folk-songs under the leadership of Dr. Lloyd Williams.

The soloists of the festival included Harold Samuel, pianist, who played the rarely heard "Goldberg" Variations of Bach, in addition to two Preludes and Fugues and a Gigue from the same composer's works on Saturday afternoon. Sir Walford Davies gave a lecture on the Variations at the same session. Sybil Eaton and Raymond Jeremy played a Mozart Concert for violin and viola, led by Dr. Boult. Mr. Holst conducted a Haydn Symphony in E Flat and Sir Hubert Parry's Symphonic Variations in E. At Saturday night's orchestral concert Mr. Samuel played Bach's Concerto in E at the Saturday night concert.

Jelly D'Aranyi, violinist, was heard in Ravel's "Tzigane," which is dedicated to the performer, and was also heard in a Concerto by Mozart. The Fourth Symphony of Brahms, played by the recently formed Welsh Symphony Orchestra, was given at the concluding concert on Monday night. The afternoon program included Ravel's Quartet and Beethoven's Fourth Symphony. Sir Hugh Allen led Mozart's G Minor Symphony, and the College Choral Union sang Coleridge Taylor's "Hiawatha's Wedding Feast."

Students Appear in Wichita

WICHITA, KAN., Aug. 15.—The Fairmount College Conservatory gave a students' recital recently in the Brosius Building. Joy Colvin presented her pupil, Carol Kilby, in a recital at the residence of Mr. and Mrs. Karl F. Kilby. T. L. KREBS.

Brenau College Artists Give Concert

GAINESVILLE, GA., Aug. 15.—Dr. and Mme. Bela Varkonyi, pianist and soprano, recently gave a recital at the summer school of the Brenau College Conservatory. The program included music by Chopin, Liszt's "Hungarian" Rhapsody No. 6, and numbers by Dr. Varkonyi. The latter were an Allegro de Concert in B Minor and three songs, "Absolution," "Love's Happiness" and

"Aurora." The summer school faculty consists of Dr. Varkonyi; John Townsend Sinnette, pianist; John McCormick, organist; Emil Bruno Michaelis, teacher of piano and theory, and John Hendricks, bass. The Conservatory faculty for the coming year will again be headed by Otto W. G. Pfefferkorn, teacher of piano. In addition to those on the summer school faculty, there will be in the piano department Benjamin F. Havens, and in the vocal department Corinne Pearce Turnipseed. The faculty also includes Mrs. Emil Bruno Michaelis, teacher of theory, public school and community music, and Mrs. J. H. Weygandt.

HELEN KNOX SPAIN.

OPERA IN ST. LOUIS

Series in Forest Park to Include Six Performances of "Aida"

ST. LOUIS, Aug. 15.—The Board of Aldermen of St. Louis has by unanimous vote extended the use of the open-air theater in Forest Park from two to three weeks, according to a communication from the Golterman Opera Corporation. Beginning Aug. 26, they will give six productions of "Aida," three performances of "Cavalleria Rusticana" and ballet divertissements.

One of the principal features of the penultimate week will be the presentation of an American jazz opera, "The Music Robber," by Isaac Van Grove of the Chicago Civic Opera, which was produced in part at the Chicago Musical College some time ago. The libretto was written by Richard L. Stokes, music critic of the St. Louis Post-Dispatch.

Articles of incorporation of the Golterman Opera Corporation were filed several weeks ago in Albany, N. Y., for the purpose of cooperating with influential groups in various cities in the erection of open air auditoriums for the presentation of grand opera festivals during the summer.

Jamestown and Chautauqua Hear Programs

JAMESTOWN, N. Y., Aug. 15.—George Barrere, flutist, assisted by Lillian Gustafson, soprano, gave an interesting informal recital in the Hotel Jamestown on July 29, following the regular Rotary Club meeting. Miss Gustafson is visiting her home town and enjoying a short vacation between concert engagements. At Chautauqua, N. Y. on July 26 a sacred concert was given. The program was made up of compositions of American women composers and poets. Among them was a quartet for mixed voices by Elizabeth Merz Butterfield, Jamestown correspondent of MUSICAL AMERICA.

Poplar Bluff Organizes Choral Society

POPLAR BLUFF, MO., Aug. 15.—The Wednesday Morning Choral was organized at a meeting held at the home of Mrs. B. K. Flanery on July 21. It is the first choral organization that has existed since the Poplar Bluff Choral Club, a society of mixed voices, disbanded three years ago. Plans are to give two elaborate musicales each year. Mrs. August Pehling was elected to head the organization. Mrs. C. F. Porter was named vice-president; Mrs. Ebon Sigler, secretary; Mrs. J. H. Anderson, treasurer; Mrs. Flanery, librarian; Pauline Harrington Horton, director, and Mrs. G. W. Dalton and Mrs. A. E. Hecker, pianists. The first meeting will be held the first Wednesday morning in September. PAUL J. PIRMANN.

Frank Waller Chooses Native Composition for Cincinnati Zoo Concerts



Photo J. Anthony Bill
Frank Waller, American Conductor

CINCINNATI, Aug. 15.—The sixth week of the Cincinnati Symphony summer concerts was inaugurated recently with an excellent program of American compositions, some played for the first time. Frank Waller, permanent conductor of the concerts, lived up to his reputation as a program-builder and by bringing as guest-conductors Paul White of Bangor, Me., and a Cincinnati, Ewald Haun, to conduct their own works.

Mr. Waller opened the concert with a highly imaginative reading of Leo Sowerby's brilliant Overture "Comes Autumn Time," a richly-wrought tapestry of autumnal colorings, played for the first time in Cincinnati.

Mr. White followed, conducting the first performance anywhere of his Overture "To Youth" which, though a little weak in instrumentation in one or two places, was the best of his three compositions; a "Fantastic Dance" for woodwind only, drolly humorous, in which the audience took much delight; and "A Lyric Overture" written and performed in Cincinnati several years ago. Mr. White conducted well.

Mr. Waller added Sowerby's familiar "Irish Washerwomen" to the first half of the program, which gave it a brilliant ending.

On the second part of the program Mr. Haun, second flutist in the orchestra, made his bow, conducting in pleasing fashion his own "Two Panels for Orchestra"—"An Arizona Legend" and "Indian Scherzo." In the first he has

used traditional Indian melodies modernly harmonized, with excellent effect. In the second he has been less successful in catching the mood of the Indian poem which was his inspiration. His is an unusual talent, which a few years of quiet application should bring to ripeness and a rich fruitage.

In addition to accompanying the soloists, Mr. Waller led Henry Hadley's popular Overture "In Bohemia," read in vivid style. Mr. Waller is a thoroughly dependable conductor; one can always depend upon him to present clearly and directly the message of the music, interpreting it richly and well, but without asserting himself by mannerism or trick into unwarranted prominence.

Of the two soloists, Joseph Regan, American-born tenor, made a favorable impression. His is a warm, sweet tenor voice which scales the heights easily and tunefully. In addition to an "Aida" aria, Mr. Regan sang two songs by William Smith Goldenburg, critic on the *Enquirer*, with great success. Both should find their way into higher popular repertoire. Among his encores was a humorous fancy of Mr. Waller's, entitled "A Poor Finish," which was well received.

The second soloist, Samuel Thaviu, violinist, played a version of the second and third movements of the Vieuxtemps Violin Concerto, No. 4, and added MacDowell's "To a Wild Rose" and Lieurance's "By the Waters of Minnetonka."

Mr. Waller deserves thanks for another proof of the presence in our midst of genuine American creative musical talent.

The summer series of concerts at the Zoo Gardens has attracted a large following, and the repertoire has included some novelties and many classics. Outstanding, perhaps, have been the programs on Friday evenings, which are known as "Symphony Nights." Scriabin's Second Symphony, presented recently, was labelled "first time in America," and proved an inspiring work, conducted with much effect by Mr. Waller.

"J. W. Henson" Not "Musical America" Representative

MUSICAL AMERICA has received information to the effect that a person representing himself as J. W. Henson and as being engaged with the "American Association of Publishers" has been soliciting subscriptions for MUSICAL AMERICA. MUSICAL AMERICA has no person by this name in its employ.

Giuseppe Campanari to Reopen Studio

Giuseppe Campanari, teacher of singing, who has been spending a vacation in the country, will return to New York and reopen his studios on West Ninetieth Street on Sept. 7.

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Tales of Musicians As Writers See Them

[Continued from page 16]

of the Liszt circle at Weimar. The composer is one of the leading figures in the story and is presented vividly to the reader. Von Wolzogen is also the librettist for Richard Strauss' opera, "Feuersnot." Another of his novels, said to be based on the life of Brahms, is "Peter Karr." Rudolf Hans Bartsch, born in 1873 in Graz, is the author of several musical novels, among them "Schwammerl" on the life of Schubert, which became the basis of the German operetta, "Drei Mäderl Haus," produced here under the title of "Blossom Time."

The egotism of the artistic temperament, ever a favorite theme, is the subject of two of Frank Wedekind's plays, as well as Jakob Wassermann's "Goose Man." "Der Kammersänger," by the former, tells of a famous singer about to leave for Brussels, where he is to sing "Tristan." Everything is ready for his departure when a number of visitors arrive. A shy girl hides behind the window curtains in order to watch him unnoticed. A young married woman, in love with him, begs him not to go, and, when he insists, shoots herself. The singer sends for a policeman, and, unable to find one in time, leaves the dying woman and goes to catch his train.

Wedekind's other play, "Musik" is even more morbid and concerns a music teacher who has an affair with one of his pupils. In both plays the ego-centric actions of the leading characters are developed according to the author's own peculiar genius, but are still in accordance with the accepted rules governing the artistic temperament.

Wassermann's "Goose Man" is a powerful novel of a musical genius who pushes his way through poverty and opposition, trampling upon everything which interferes with his creative genius. He is loved by two sisters, whom he successively marries. Finally he falls victim to a wily woman, who abandons him. All his music is maliciously burned. In his delirium the goose man—a four century old bronze statue of a peasant with geese under his arm which stood in the market place of his home town—appears and tells him that he is living under a delusion. He is not bearing the cosmic burden, as he thinks, but simply carrying his own personal troubles. Only when he learns to give as well as take will peace come to him.

List Includes Americans

Other contemporary books featuring musicians are Willa Sibert Cather's "Song of the Lark," with a Swedish opera singer as heroine; Huxley's two volumes of short stories, "Melomaniacs" and "Visionaries," not to mention the privately printed "Painted Veils," in which many well-known persons were revealed, thinly disguised; Atherton's "Tower of Ivory," André Gide's "Pastoral Symphony," d'Annunzio's "Il Fuoco," Henry Handel Richardson's novel of student life in Leipzig, "Maurice Guest," and many other plays, such as Philip Moeller's "George Sand," Hermann Bahr's "Concert," Knoblock's "Paganini" and "The Music Master," which David Warfield made famous.

Even among our midst, in New York's musical circles, various persons have indulged in novels with artists as heroes. Albert M. Bagby, long associated with the Bagby Musicales, once wrote a rather sentimental story called "Miss Träumerei," dealing with the Liszt circle in Weimar. John Philip Sousa, the March King himself, wrote "The Fifth String," which tells of a violinist whose fiddle has an extra string, the "String of Death." W. J. Henderson, the sober and estimable critic of the *Sun*, once pub-

Seventeen States and Four Foreign Countries Represented in Sametini's Master Violin Class



Kaufmann & Fabry photo

Leon Sametini and Some of the Students Who Enrolled for His Violin Master Class at the Chicago Musical College

CHICAGO, Aug. 15.—Leon Sametini's master class for violinists has been one of the most interesting features of the summer term of the Chicago Musical College. Mr. Sametini has had a number of unusually talented pupils, some of whom are shown in the accompanying photograph.

Among Mr. Sametini's activities as an instructor in the summer master term has been a joint recital with Richard Hageman in music for violin and piano. Mr. Sametini is leaving for a five weeks' vacation, returning to Chicago in time for the opening of the fall semester on Sept. 14.

The pupils in the above photograph are Adelbert Purga, Schenectady, N. Y.; William Just, Ritzville, Wash.; Sam

Antek, Chicago; C. L. Criswell, Republic, Mo.; W. E. Dillon, Oil City, Pa.; Harry Behrens, Tiffin, Ohio; John Bebbington, Manchester, England; Carl Claus, Boston; Roger Omahundro, Beaumont, Tex.; Olive Salt, Regina, Sask., Can.; Helen Mullin, Detroit; Camille Alford, Tyler, Miss.; Mabel Trainor, Greenville, Ohio; Lorene Bates, Hannibal, Mo.; Nodas Kakis, Athens, Greece; Mattie Sue Tarry, Meridian, Miss.; Frances Schumpert, Westpoint, Miss.; Helen Howie, Jackson, Miss.; Daisy Wharton, Wichita Falls, Tex.; Adelaide Paxton, Norman, Okla.; Elisabeth Cain, Ada, Okla.; Florence Rosheger, Blackwell, Okla.; Anna Marie Van Duzer, Rock Island, Ill.; Marian Feigen, Chicago; Janet Woodley, Fayetteville, Ark.; Mary B.

Porter, Joplin, Mo.; Elise Steele, Sydney, Australia; Fannie Adelman, Chicago; Ruth Dabney Smith, Atlanta; Olive Fielder, Virginia, Ill.; Lucy Leigh Brown, Fayetteville, Ark.; Ethel Schwartzler, Toledo, Ohio, and Fay Shuman, La Crosse, Wis.

Other pupils who were members of the master class are Gladys Flint, Edmonton, Can.; Dorothy Robertson, Brantford, Ont., Can.; Robert Neighbour, Chicago; Olivebelle Hamon, Chicago; Geraldine Gerhard, Watertown, S. D.; Eugenia White, Fayette, Mo.; Eunice Prossor, Seattle; Blanche Jackson, Houghton, Mich.; Wallace Jackson, Atlanta; Vera Grumer, St. Louis; Anthony Coletti, Atlantic City, and Elizabeth Ayddette, Denver.

lished a novel, too, called "The Soul of a Tenor," concerning a singer who becomes a great *Tristan*. The book presents an excellent picture of Lilli Lehmann singing at Salzburg. Robert Simon, press agent of the Philharmonic Orchestra, broke into print, too, a year or so ago, with "Our Little Girl," a novel which ruthlessly exposes some angles of the musical profession. In fact, Mr. Simon is perhaps the first to see the whole situation with cold, if flippant, eyes.

The list could be indefinitely expanded and elaborated, showing how the musician has fascinated the writing man for centuries. The incident and milieu

changes with the succeeding generations, but the type is eternal. Musical novels may come in new bottles, but the wine is always old. However, who would exchange old wine for new?

DORLE JARMEL.

New Music School Opens in Arkansas

LEAD HILL, ARK., Aug. 15.—A branch of the World Normal School of Music was opened here in the new school building, Aug. 6, under the leadership of Dr. H. N. Lincoln of Dallas, Tex.

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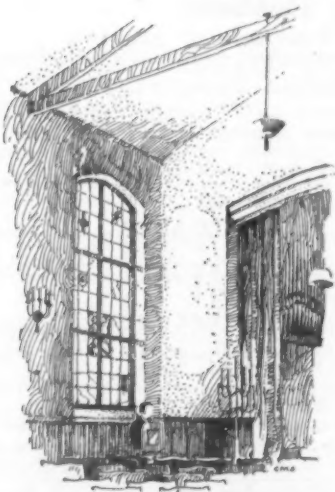
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PROSCHOWSKY SINGERS ENJOY ACTIVE SEASON

Teacher of Singing Leaves for Month's
Visit at Sul Monte—Pupils
Fulfill Engagements

Frantz Proschowsky, teacher of singing, who recently closed his master class at the MacPhail School of Music in Minneapolis, left New York last week for Sul Monte, the home of Mme. Gallucurci in the Catskills, where he will guide her vocal study until the early part of September. While in Minneapolis, Mr. Proschowsky was exceedingly active, giving from fourteen to seventeen private lessons daily, in addition to the series of twelve lectures, which has been one of the most popular features of his work there in the last two summers. He will repeat the series in New York next winter.

Many of his pupils have fulfilled important engagements this summer. Caroline Andrews, coloratura soprano, has been singing at the Capitol Theater, where her unusual voice and artistic singing have brought her marked attention. Albert Rappaport, tenor, has also joined the regular list of Capitol singers, making a successful debut in an aria from "The Pearl Fishers." Mary Burns, soprano, has been singing the part of Kathie in "The Student Prince," while the regular prima donna, Ilse Marvenga, is on her vacation. Clarabel Elder of Harrisburg, Pa., is in Europe, doing musical work and studying piano. She gave several concerts in West Virginia before sailing. Beth Tregaskis, contralto, is a member of the solo quartet at the Methodist Church in Asbury Park this summer. Eleanor Starkey, soprano, is a member of the double quartet in the same church and with Mrs. Tregaskis, sang for the

Kiwanis Club in Asbury Park recently. She was soloist in the Temple in Ocean Grove, and sang at the Ocean Grove Auditorium on July 19, and was also heard in West Chester, Pa.

Eugenia Van de Veer, soprano, who is now in Europe, will appear with the Colonne Symphony and fulfill other engagements. Warren Hull, Inga Neilson, Berma Deane and Camille Robinette will all be in the "Love Song," when it re-opens at the Century. Marie Opfinger, soprano, and James Haupt, tenor, were heard recently in a radio program from station WEA, and have appeared jointly in other programs this summer.

Trabilsee Pupils Sing in Europe

Dorothy Converse, a pupil of Tofi Trabilsee, teacher of singing, completed her series of appearances abroad with a successful recital in the Imperial Theater in Frankfurt and will sail for this country on Sept. 16 to resume her study under Mr. Trabilsee. Genevieve Azar, soprano, who has studied exclusively under Mr. Trabilsee, is achieving success in the course of her concert tour in Europe.

Sylvia Lent to Play with Detroit Symphony

A recent orchestral engagement for Sylvia Lent, violinist, has been booked with the Detroit Symphony in Buffalo on Dec. 1. Miss Lent will open her season with the New York Symphony in Passaic on Oct. 13.

Edgar Schofield Leaves for West

Edgar Schofield, baritone, has left New York for Santa Cruz, Cal., where he will spend a vacation of five weeks. Upon his return East, he will open his season with a week's engagement at the North Carolina State Exposition in Charlotte.

German Cities Acclaim Richard Crooks in His First Recitals Abroad



Photo by Bain News Service

Richard Crooks, American Tenor

With an enviable record of American successes to his credit in the last two years, Richard Crooks, tenor, has this summer proved to be one of the outstanding singers heard by the German public. Unheralded in the German cities, as was his American debut, his success was immediate and emphatic, and the foremost critics have not hesitated to place him in

the front rank of present-day singers. In Berlin two crowded audiences applauded his singing of the German classics, arias by Handel and songs by American and Russian composers. Music-lovers in Munich, Vienna and Hamburg were no less enthusiastic and pronounced his method of singing and his artistic interpretations models in the art of song. His mellifluous mezza-voce, long phrases and floating pianissimos were no less cause for admiration than his bell-like high tones, his distinct enunciation and the indefinable spirit with which he imbued his numbers. His singing of Handel's "Sound an Alarm" and his mezza-voce work in Brahms' "Feldensamkeit" was the occasion for many comments.

Mr. Crooks will be heard again in his native land next season, continuing his appearances under the management of Haensel & Jones. In addition to singing in recital in many cities, he will also appear as soloist with several orchestras and with some of the more important choral organizations.

Mme. Charles Cahier to Sing in Mahler Work in Berlin

Mme. Charles Cahier, American contralto, who is now taking a vacation after her annual appearances in leading roles at the Staats Opera in Berlin, has been engaged for a performance of Mahler's "Das Lied von der Erde" in Berlin on Oct. 12. She will sail for America to sing in concert and meet her classes at the Curtis Institute in Philadelphia on Oct. 23.

Hospital Inaugurates Voice Clinic

The New York Post Graduate Hospital and School has instituted a voice and speech clinic, which will be open in the near future. Dr. John J. Levgarg, laryngologist and singer, has been placed in charge of this new division of the hospital's activities.

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CHICAGO MUSICAL COLLEGE CONTINUES SUMMER WORK

Many Pupils Remain After Closing of Master Term for Lessons in Unofficial Session

CHICAGO, Aug. 15.—Although the summer master term of the Chicago Musical College officially ended last Saturday, a large number of pupils are remaining in Chicago to complete their special courses.

The college is nominally closed, and repairs are in progress. But a wide demand for instruction has kept many classes in session. The summer master term was the most successful and most largely attended in the history of the college, and the large overflow is doubtless proportionate to the increased attendance during the regular session. The opening of the new dormitories, situated in the building, within the Chicago loop district, is also believed to have been a factor in determining so many students to prolong their summer's work.

Many of the faculty are on their vacations. Herbert Witherspoon, who informally succeeded Felix Borowski as

president of the college even before the actual beginning of his term, has joined his wife, Florence Hinkle, in Europe. Carl D. Kinsey, manager and treasurer, is in the East, where he is whiling away his time in impromptu motor trips to various points of interest. He is accompanied by his son and daughter-in-law, Mr. and Mrs. Byron Kinsey.

The college remains in charge of Howard E. Potter, assistant manager, who has recovered from a serious case of pneumonia, following closely after a severe attack of typhoid fever.

Louisville Hears Season of Operetta

LOUISVILLE, Ky., Aug. 15.—An unusually interesting season of light opera is in progress here at Fontaine Ferry, under the management of P. S. Durham. Such favorite works as "Wild Flower," "Katinka," "Sari," "The Red Mill," "Pom Pom," "The Spring Maid" and "Mlle. Modiste" have been on the bills, and "Gipsy Love," "The Firefly" and "Naughty Marietta" are promised in the future. The company includes Floyd Jones, Lorna Doone Jackson, Paula Ayres, Duane Nelson, Lou Powers and Emily Fitzgerald. Mitzi was engaged to sing in "Pom Pom," "Sari" and "The Spring Maid." Eva Olivetti joined the company for "Mlle. Modiste," and Phradie Wells, soprano of the Metropolitan Opera, has been engaged for "Gipsy Love." Joseph Sainton has been commended for his musical direction.

Cimini Conducts Buenos Aires Opera

CHICAGO, Aug. 15.—Pietro Cimini, for the past five years a conductor of the Chicago Opera, is now conducting the "winter" season of opera at the Colon Theater in Buenos Aires. Among the performances Mr. Cimini has had in charge was a gala production of "Romeo and Juliet," at which the President of the Republic of Argentina was present. Among the artists taking part were John Heaslop, Giuseppe de Luca and Adamo Didur. Cable reports have been received here of the great success of "Tosca," with Claudia Muzio, Beniamino Gigli and Cesar Formichi in the chief rôles. Mr. Cimini, at the conductor's desk, was singled out for special praise.

Arthur Frazer Visits Mexico

CHICAGO, Aug. 15.—Arthur Frazer, pianist, is in Mexico for a series of ten recitals, to be given this month. He returns to Chicago in September to open his fall season. His tour will take him to Texas and Arkansas in January, and to the Pacific Coast in March. When in Chicago, Mr. Frazer will devote some time to teaching.

Clarence Loomis Dedicates Organ

CHICAGO, Aug. 15.—Clarence Loomis, Chicago composer and pianist, accompanied Katherine Meisle in her recital at the University of Chicago, July 31. He dedicated the organ at the Evangelical Church, in Palatine, Ill., recently. Mr. Loomis is spending his vacation at Lake View Park, Valparaiso, Ind.

Ben Atwell Rejoins Opera Staff

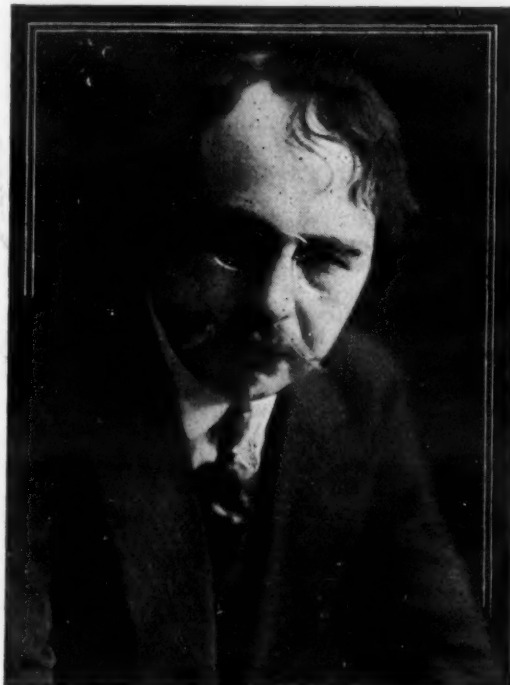
CHICAGO, Aug. 15.—Ben Atwell, some years ago press representative of the Chicago Opera, will resume his old post, succeeding Arthur Ryan, and is expected in Chicago Sept. 1, to take up his office. Mr. Atwell has recently been in charge of publicity for "The Miracle."

Minneapolis Symphony Engages Mojica

CHICAGO, Aug. 15.—José Mojica, tenor of the Chicago Opera, has been engaged as soloist by the Minneapolis Symphony. He will sing under Henri Verbrugghen's baton on March 28.

CHICAGO.—Rosa Olitzka, contralto, has left for Mackinac Island, Mich., where she will pass the rest of the summer, preparing new programs for the coming season.

Heniot Lévy Prescribes Thought and Wide Study As Ideals for Pianist



Heniot Lévy

CHICAGO, Aug. 15.—Heniot Lévy, who has recently brought to conclusion an interesting summer course in the master term of the American Conservatory, of which he is an associate director, finds that many pupils undertake a course of specialized training equipped with too meager a fundamental training.

He believes that intensive work of the most careful nature is the absolutely indispensable prerequisite for satisfactory training intended for the maturing pianist. He has enumerated several items in which pupils sometimes are rather thoughtlessly permitted to lose time and experience.

One of the most unfortunate faults in pupils, he has found, is their tendency to play solely with the fingers, without spending thought on the underlying principles of music and before they attempt to train their minds to a comprehensive understanding of the artistic side of their profession.

Other students, he says, are in too great a hurry and are unwilling to devote the great amount of time and work to a task which must have a colossal share of each in case it is to be fruitful.

He considers the three great obstacles to thorough training are lack of funds, lack of time and lack of opportunity for continuous study. Too many young students fail to realize perseverance is the prime necessity in all professional training, especially in the realm of art.

What he terms the cleansing of the technic seems to him a prime necessity in the perfecting of a pianistic style among pupils. He has thoroughly classified the various technical matters which must be dealt with in the use of muscles, in the strengthening of each member which comes into play at the keyboard, and in suiting manner of performance to style of music.

He considers that, for some young pianists, it is right to take the major part of their musical fare from the classics themselves; for others he prescribes a strict and Spartan ration of purely technical exercises. He himself has embodied in ten Concert Etudes the various technical problems which observation has led him to believe are fundamental in a student's growth.

Great emphasis is laid upon the works of Beethoven in Mr. Lévy's schooling, but this he carefully divides into three periods. Similar value is found in Bach. He prizes many neglected masterpieces for their value to the student. He holds that Mendelssohn is an invaluable preparation for Schumann and Chopin; that Weber, as Busoni said, is a stepping stone to technical brilliance; that music

by Henselt and Moskowski is a priceless introduction to the more difficult works of Liszt, and that Godowsky is a successor of Chopin and Liszt who is worthy to be ranked with these masters in the combination of technical value and artistic worth.

Finally, Mr. Lévy draws attention to the need of studying rhythm, pedaling and other vital matters in the art of the pianist, and looks forward to the day when the standardization of musical training will hasten the progress of pedagogy in America.

Chicago Reviewers on Holiday

CHICAGO, Aug. 15.—Although the musical season in Chicago lasts practically the year round, owing to summer recitals and the ten weeks' season of Ravinia Opera, three of the seven music reviewers of daily papers which regularly carry notices of musical events have left Chicago on their vacations. Edward C. Moore is traveling in Europe, accompanied by his wife. His desk at the Tribune office is held for the interim by Martin Stevers. Karleton Hackett, reviewer of the Post, and associate director of the American Conservatory, is visiting his mother in Italy. His alternate on the Post is H. Campbell-Duncan. Maurice Rosenfeld, reviewer for the News, and head of the Rosenfeld School of Music, is traveling with his wife in the North and East. The News is carrying music notices signed by Frances M. Ford.

Wyrick Studios Incorporated

CHICAGO, Aug. 15.—Ambrose Wyrick heretofore operating as the Wyrick Studios, announces that a corporation has been formed taking over his business, which will hereafter be known as the Wyrick Studios, Inc. of Fine Art. The present studios will be maintained under the new management, of which Ambrose Wyrick is president, and H. A. Wyrick, executive secretary. Eminent teachers in dancing, dramatic art, musical instruments, public speaking and singing will have charge of each department. The activities of the organization will be enlarged with the new arrangement, and departments of concert management, club programs and vaudeville will be maintained.

Marion Alice McAfee Gives Program at Chicago Country Club

CHICAGO, Aug. 15.—Marion Alice McAfee, soprano, achieved a fine success in the third concert in the series given this summer at the Olympia Fields Country Club. She was given many recalls and sang several encores. The assisting artists were Alma Putnam, pianist; Charles Skopp, violinist, and Richard Beidel, cellist. Miss McAfee was also heard recently in the studio of Florence R. Magnus in the Fine Arts Building. The singer has been studying under Mrs. Magnus for the last three and a half years.

Reuter Spends Vacation in Colorado

CHICAGO, Aug. 15.—Rudolph Reuter, pianist and teacher, is in Estes Park, Colo., to spend a quiet vacation after completing a successful master class in his Chicago studios. Among Mr. Reuter's engagements for next year is an appearance with the Chicago Symphony. Mr. Reuter's recent recital at Mandel Hall, in the University of Chicago series, was his second appearance there of the season. He had played there last November.

CHICAGO.—Vittorio Trevisan, interpreter of buffo rôles in the Chicago and Ravinia operas, is moving his vocal studios from the Auditorium Building to the Fine Arts Building.

Milton Rehg, pupil of Fraser Gange at the David Mannes Music School, has been appointed director of music at Sterling College, Sterling, Kan.

CHICAGO.—Kathryn Browne recently scored a notable success in recital at Valparaiso, Ind.

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People and Events in New York's Week

"BEGGAR'S OPERA" SCORE AGAIN DELIGHTS HEARERS

Jerome Hart Presents Opera di Camera Version with Fine Cast of English Singers

"The Beggar's Opera," which maintains its perennial freshness despite its respectable age of nearly 200 years, made one of its all too-frequent visits to New York on the evening of Aug. 12. Somewhat shorn in its version of "opera di camera," in which it was given in the ballroom of the Hotel Majestic under the management of Jerome Hart, the delightful score seemed to lose little, if any, of its sparkling humor and met with high favor from an audience that filled the hall.

As arranged by the expert and musician hand of Herman Neuman, conductor and harpsichordist, the five leading characters were aptly portrayed by three singers, two of whom were members of the English company that produced the work in New York some five years ago—Celia Turrill as *Lucy Lockit* and Dorianne Bawn as *Polly Peachum*. Miss Turrill doubled as *Mrs. Peachum*, giving quite a remarkable performance, and Herman Gelhausen, who sang the part of the philandering *Captain Macheath*, was also heard as *Mr. Peachum*. The three singers not only sang the music with much beauty of voice, but gave many subtle touches in their characterizations which bespoke familiarity with their parts and thorough training in a field that is today all too rare. Miss Bawn was altogether delightful in her part, her voice being of limpid quality and her diction above reproach. The character touches of Miss Turrill were inimitable, and Mr. Gelhausen was a manly and convincing hero.

In the absence of settings, silk "drops" and quaint costumes sufficed to create a satisfying atmosphere of "merrie England." The different scenes and action of characters were explained by Captain Hart before each act. The harpsichord accompaniments of Mr. Neuman provided a colorful attribute and played no small part in the large demand for numerous encores. Following the performance there were so many requests for another presentation that it is possible another will be arranged early in the fall.

H. C.

Daughter Born to Mr. and Mrs. Sherman K. Smith

Sherman K. Smith, concert manager, and Mrs. Smith are the parents of a baby daughter, born in Mendon, Mass., on Aug. 1. She has been named Frances Rozella.

Negro Singers Win Scholarships

Marguerite Avery and Jessie Zackery were adjudged the winners in the scholarship contest held in Town Hall on the evening of Aug. 7 under the auspices of William Kelly, editor of the

Secretarial-accompanist with six years' experience desires position in vocal studio in New York City. Will furnish references. Address Sara E. Sassman, 202 Presser Building, Philadelphia, Pa.

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Riesenfeld's Presentation

Amsterdam News, a Negro newspaper. The scholarships were awarded by Edouardo Ferrari-Fontani, former tenor of the Metropolitan, under whom they will continue their studies. There were originally more than 250 applicants, with twenty-four singers competing the final evening. The contest was part of a project which is being launched for the advancement of music among the Negroes. There will be a community chorus of 100 singers, an annual scholarship for training in operatic singing and the organization of a grand opera company. Alice P. Reed and Sadie Warren are among the backers.

Artists Give Final Musicales in Series at La Forge-Berumen Studios

An unusually interesting program marked the tenth and last recital in the series of summer recitals in the La Forge-Berumen studios on the evening of Aug. 6. Gil Valeriano, tenor, with Alice Vaiden at the piano, opened the program with songs by Donaudy and Weckerlin. He was in fine voice and was given a hearty reception. Zelina Bartholomew disclosed a voice of fine quality and an artistic style in two groups of songs in French, Italian and German. Katharine Ives supplied excellent accompaniments. Jane Upperman, soprano, was the third vocalist, singing numbers by Verdi and La Forge in a highly effective manner. Mr. La Forge was at the piano and supplied his usual superb accompaniments. Norma Kreuger exhibited polished technique and interpretative ability in two piano numbers by Brahms, and Erin Ballard was loudly applauded for her playing of piano solos by La Forge and Liszt. The studios and halls were crowded and the large gathering was enthusiastic in its praise of the young artists' work.

"Aida" to Open Boston Company's Season at Manhattan Opera House

The Boston Civic Opera Company will open its New York season of two weeks on the evening of Sept. 7 with a performance of Verdi's "Aida," with Clara Jacobo in the title rôle, according to cable dispatches from Alberto Baccolini, artistic director, who is now in Italy. Antonio Marquez, Spanish tenor, will sing the part of *Radames*, and Rhea Toniolo will be *Amneris*. Thirty-one singers whom Mr. Baccolini has engaged in Italy were scheduled to sail with him from Genoa on Aug. 20. The company will open its Boston season on Sept. 28.

Jackson Kinsey Sings at Musicales

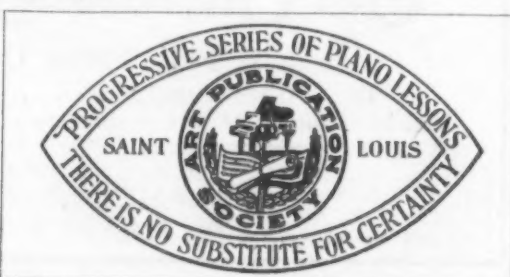
Jackson Kinsey, bass-baritone, was soloist in the weekly musicale at Briarcliff Lodge on the evening of Aug. 16. Mr. Kinsey used his resonant voice to advantage in numbers by Secchi, Wolf-Ferrari, Giordano, Lehmann, Curran, Damrosch and others, and was induced to add several extras. Dorsey Whittington played a group of piano solos and, with Charles King, played several two-piano works.

Devora Nadworney Engaged for Chicago Civic Opera Company

Devora Nadworney, mezzo-soprano, who has been heard in concert and operatic productions in cities of the East, has been engaged for appearances with the Chicago Civic Opera Company next season. Miss Nadworney has been studying for the last year under Estelle Lieblich, New York teacher of singing.

Jules Falk Plays in Colorado

Jules Falk, violinist, who is spending the summer in Waunita, Colo., gave a successful concert recently before the students of Western State College of Colorado. His program included Handel's Sonata in E, Wieniawski's Concerto in D Minor and works by Debussy, Zuckwer, Chabrier, Kreisler, Sarasate and others.



William C. Carl Surveys Paris Institutions for New York Music Center



Dr. William C. Carl, Director of the Guilman Organ School, on Board the Aquitania Bound for Europe

PARIS, Aug. 8.—Among distinguished American visitors in the French capital this summer was Dr. William C. Carl, director of the Guilman Organ School in New York, who was the guest of Joseph Bonnet, organist of St. Eustache. Mr. Bonnet has lately moved into his new home on the Boulevard Exelmans, where a fine organ has been installed, which, together with his library of rare music, manuscripts and books, brings him into possession of a salon of much charm. Dr. Carl has also been entertained by M. and Mme. Felix Guilman, artist son of the organist, Alexandre Guilman.

Dr. Carl is also visiting Paris in the interest of the new music and art center which is to be erected in New York. He is an active member of the committee and has been commissioned by the Mayor of New York and Philip Berolzheimer, City Chamberlain, to make a survey of the large institutions of learning in Europe and submit a report upon his return to America. Accompanied by M. Bonnet, Dr. Carl has visited several of the most noted institutions in Paris, including the Conservatoire Nationale de Musique, where he was received by M. Henri Rabaud, director, and the School of Arts and Trades in the Latin Quarter. Here he was received by the director-in-chief, who explained the nature of the work and the unusual results obtained. A half-day was devoted to the Exposition of Decorative Arts, which is visited by enormous crowds daily.

Dr. Carl visited several of the noted churches while in Paris, including St. Eustache, St. Augustin and La Madeleine, before leaving for Switzerland, where he will remain several weeks before returning to New York in the latter part of September.

Irene Pavlovskaya Leaves for Four Weeks' Season in Mexico City

Irene Pavlovskaya, mezzo-soprano of the Chicago Civic Opera Company, left New York on Aug. 15 for Chicago, en route to Mexico City, where she will begin a four weeks' engagement in an American version of a Chauve Souris. Mme. Pavlovskaya's engagement is the result of her singing over the radio from station

WOR recently, when she was heard by Rodolfo Montes, owner and manager of the Regis Theater in Mexico City. The impresario immediately got in touch with his Chicago representative, Ina Hagenow, who telegraphed the singer an offer for her appearance in the Mexican capital. She will return to the States in time to begin her eighth season as a member of the Chicago Opera Company.

TO MANAGE CARNEGIE HALL

John Brown Appointed to Oversee Famous Auditorium and Studios

John Brown, for eight years controller of the Metropolitan Opera Company, and well known in musical circles, has been made manager of Carnegie Hall, the studios and the adjoining properties controlled by 150 West Fifty-seventh Street Realty Company, Inc., which took title to the properties some weeks ago. Robert E. Simon, president of the company, has announced that the same general policy in the conduct of the hall which has obtained in the past, will be maintained in the future. The Rembrandt apartments, adjoining Carnegie Hall, are now being altered, a new electric elevator installed and a new entrance being built.

Mr. Brown was also general manager of the Diaghileff Ballet Russe, manager for four seasons of the New York visits of the Chicago Opera Company, and was active for several years in the concert managerial field, directing the activities of such artists as Rosa Ponselle, Riccardo Stracciari, Alice Nielsen, John Powell, Eddy Brown, Margaret Romaine, Oscar Seagle and others.

Susan S. Boice Leaves for Month's Rest

Susan S. Boice, teacher of singing, closed her season's activities last week and left New York for a month's vacation in the Berkshire Hills. She will return to the city and reopen her studios on Sept. 16.

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SAN CARLO FORCES MAKE READY FOR SEASON'S TOUR

Gallo's Singers to Be Heard in Springfield and Boston Before Visiting New York

The San Carlo Opera Company, which closed a week of opera in Asheville, N. C., last week, will begin its fall activities with a series of four performances in Springfield, Mass., on Sept. 10 and 12. The company will go to Boston on Sept. 14 for a week's season in the Boston Opera House, where it will present "Aida," "Tosca," "Hansel and Gretel," "Cavalleria," "Pagliacci," "Forza del Destino," "Bohème" and "Trovatore." Fortune Gallo's new singers, Franco Tafuro, tenor, and Emilio Gherardini and Gioacchino Villa, baritones, will make their initial appearances during the Boston engagement.

The company will open its New York season of four weeks at the Century Theater on the evening of Sept. 21. The repertoire will include "Aida," "Butterfly," "Rigoletto," "Bohème," "Cavalleria," "Pagliacci," "Faust," "Tosca," "Traviata," "Trovatore," "Thais," "Carmen," "Samson and Delilah," "Secret of Suzanne," "Gloconda," "Jewels of the Madonna," "Lucia," "Tales of Hoffmann," "Salome," "Navarraise," "Masked Ball," "Zaza," "Othello," "Romeo and Juliet" and several works in English. The conductors will be Carlo Peroni and Adolf Schmidt. The Pavley-Oukrainsky Ballet will be seen in incidental ballets and will also give several divertissements.

Immediately following the New York engagement the company will leave for Philadelphia, after which it will begin its coast-to-coast tour.

Soviet to Permit Russian Musical Group to Appear in New York

Permission has been granted by the Soviet Minister of Finance, Lunacharsky, for a Russian operetta company, the "Moscow Music Studio," to visit America, according to an announcement made abroad by Morris Gest and re-

ported in a copyright dispatch from Vienna to the New York Times. The company is a part of the Moscow Art Theater personnel and includes ninety-five singers. The company plans to arrive in New York in December, to open a season scheduled to include the following productions: Rachmaninoff's opera "Aleko" with book by Pushkin; "Carmencita and the Sergeant," an original version of the opera "Carmen," according to Prosper Merimee's story; two operas "Lysistrata" and "Cleopatra," by Glière; another opera by Arensky and two French classic light operas by Lecoq and Offenbach.

Capitol Artists Give Popular Numbers

Major Edward Bowes arranged a colorful musical program to supplement the presentation of the screen version of "Sun-Up" at the Capitol Theater this week. Of special interest was a group of numbers called "In Sunny Italy," given by William Robyn, Douglas Stanbury and the Metropolitan Opera ensemble of twenty-five voices. Mlle. Gambarelli and the Capitol Ballet Corps, composed of Nora Puntin, Elma Bayer, Ruth Flynn, Ella Donohoe, Inga Bredahl and Myrtle Hayes, added to the color of the scene. The numbers were Tosti's "Serenade," sung by Mr. Robyn; a duet by Messrs. Robyn and Stanbury, "The Song of Love"; "The Girl from Sorrento," sung by Messrs. Robyn and Stanbury and danced by Mlle. Gambarelli, and "La Danza" by Rossini, sung by Mr. Stanbury, assisted by the male ensemble and the Capitol Ballet Corps. Another number was a special staging of Rubinstein's "Kammenoi Ostrow" in which the male ensemble, assisted by the orchestra and organ, was heard. The arrangement was by Dr. Mauro-Cottone, organist. The soloist for the week was a newcomer to the Capitol forces, Dorothy Pilzer, contralto, who sang "My Heart at Thy Sweet Voice" from Saint-Saëns' "Samson and Delilah." The orchestra opened the program with Von Suppe's "Poet and Peasant" Overture, under the baton of David Mendoza.

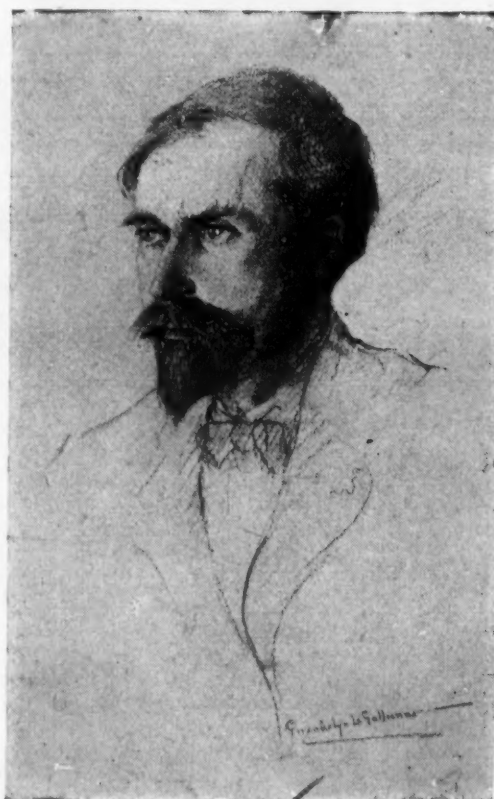
Brooklyn Free Musical Society to Hold Auditions for Concert Series

Auditions will be held early in September by the Brooklyn Free Musical Society, Dmitry Dobkin, founder and director, to select artists for the series of sixteen free concerts which the Society will give next season in the New Utrecht High School on Friday evenings, beginning Oct. 9. The contest will be open to singers, pianists, violinists and cellists over sixteen years old who are residents of Brooklyn.

Letz Quartet Plays at Columbia

The Letz Quartet gave a program in the McMillen Theater at Columbia University recently, attracting a large audience of teachers and students. The quartet played with accustomed fine quality of tone and nice balance, devoting the program to Debussy Quartet, Op. 10, and César Franck's Piano Quintet in F Minor, in the last of which it had the assistance of Josef Adler. Cello solos by Saint-Saëns and Granados were played by Horace Britt.

PASSED AWAY



Theodore Spiering

Word was received in New York last week of the death in Munich on Aug. 11 of Theodore Spiering, well-known American violinist and conductor. Mr. Spiering had been in delicate health for some time. Physicians in Munich advised an immediate operation, and Mr. Spiering succumbed to its effects while still on the table. Mrs. Spiering sailed about July 1 to join her husband.

Mr. Spiering was born in St. Louis in 1871. Until his fifteenth year his only teacher was his father. From 1886 to 1888 he was with Schradieck at the Cincinnati College of Music, and for the next four years with Joachim at the Hochschule in Berlin. Returning to this country, he played in the Chicago Symphony under Theodore Thomas for four years. During that time he organized a string quartet which, until 1905, was heard throughout the country. The quartet brought out a number of important modern French works, and for this the French Government made Mr.

Spiering an Officer of the Academy. From 1898 to 1907 he taught in Chicago and at the Stern Conservatory in Berlin. From 1907 to 1909 he toured Germany, Holland and England. He was a member of the Jury of Awards of the St. Louis Exposition.

In 1909 Mr. Spiering returned to America as concertmaster of the New York Philharmonic under Mahler, and during the latter's absence on account of illness conducted the orchestra for three months with great success. Following this, he toured Europe for several years and acted as musical advisor for the Neue Freie Volksbühne in Berlin. From 1914 to 1916 he was professor at the New York College of Music and conductor of the Women's Orchestral Club of Brooklyn. From 1916 to 1918 Mr. Spiering toured America in recital. He also conducted the musical accompaniment of Maeterlinck's "The Betrothal." For several years he had been a member of the American Institute of Applied Music in New York. Last spring he was engaged as conductor of the Portland, Ore., Symphony, and was to take up his duties in the fall.

He is survived by his wife and two daughters.

Edith Thompson

BOSTON, Aug. 15.—The body of Edith Thompson, pianist and music teacher of this city, was found in the Charles River, Norumbega Park, last Thursday. Miss Thompson had been in ill health for the past two months. She expressed a wish to take a long trip early in the week and left her home on Wednesday. Miss Thompson was born in this city forty-five years ago. In her early life she showed marked ability at the piano and studied under Edward MacDowell. She had been heard in concert with the Boston Symphony and with other leading orchestras of the country. She also gave several recitals in Jordan Hall, her last appearance being on Dec. 13, 1924. As a teacher of piano she was also very successful. She was a member of the MacDowell Club, the Chromatic Club and the Thursday Morning Musical Club, as well as many other musical organizations. She is survived by her mother. W. J. PARKER.

Estelle Gray-Lhevinne Visits Alaska

Estelle Gray-Lhevinne, violinist, brought her active season to a close with a concert before an audience of teachers and students in Philadelphia. She left immediately for a tour of two weeks in the Canadian Rockies and is now in Alaska for a month. She will return to the States in time to resume her concert activities, contracts having already been signed for 170 appearances next season.

Elisabeth Rethberg Goes to Colorado Resort for Vacation

Elisabeth Rethberg, soprano of the Metropolitan, has left New York for Estes Park, Colo., where she will take a vacation previous to her forthcoming concert tour. She will make her first visit to the Pacific Coast in October and will give a New York recital a few days before the opening of the Metropolitan Opera season.

Announce Two Weeks' Opera Season for National Theater in Bowery

A two weeks' season of opera at the National Theater, Second Avenue and Houston Street, has been announced by Cavaliere F. Acerno, beginning on Aug. 29. The cast includes the names of

Goldman Band to Have Stadium on Campus of N. Y. U. Next Summer

Edwin Franko Goldman, conductor of the Goldman Band, announced this week that the series of concerts will be continued on the campus of New York University next summer. It is expected that a stadium, which may be covered in case of rain, will be erected. The Guggenheim families will again aid the project.

Announce "Carmen" for Polo Grounds

The Municipal Opera Company of New York, Inc., has announced a performance of Bizet's "Carmen" at the Polo Grounds on the evening of Sept. 2. The enterprise is under the direction of Maurice Frank, who is assisted by Cesare Sodero, musical director.

Gustave L. Becker Takes Vacation

Gustave L. Becker, teacher of piano, has gone to East Stroudsburg, Pa., where he will spend the remainder of the summer. He will return to New York early in the fall and open his new studios in Steinway Hall on West Fifty-seventh Street.

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Tutankhamen's Realm on Covent Garden Stage



LONDON, Aug. 1.—One of the most elaborate and popular productions of the recent season of grand opera at Covent Garden was "Aida," with Elisabeth Rethberg in the title rôle.

Because of the widespread interest in the Verdi opera and the superb spectacle of the setting, the *Times* was permitted to take what is said to be the first photograph ever made while an opera was in progress indoors. The picture, reproduced above, was taken the night of Mme. Rethberg's English début,

and shows from left to right on the stage: Mme. Rethberg, Benvenuto Franci as *Amonasro*, Arnaldo Lindi as *Radames*, Edouard Cotreuil as the *High Priest* and Georgette Caro as *Amneris*.

The fashionable audience in the historic old opera house was rather startled by the flashlight, but the singers proceeded as if nothing had happened which was contrary to the traditions of Covent Garden. As Mme. Rethberg said, "The well routined artist lives through all sorts of experiences. The horse 'Gräne' in 'Götterdämmerung' often gets

fractious in front of the footlights. The triumphal procession in 'Aida' is occasionally thrown awry by unexpected prancings. The donkey in 'Pagliacci' is apt to balk and bray. And so a little thing like an unexpected flashlight is not apt to disturb us very much."

At the time of writing it seems certain that London will have another season of opera at Covent Garden next spring. Despite the inevitable deficit of this year, the general results were considered sufficiently satisfactory to justify repeating the season in 1926.

ASHEVILLE OPERA DRAWS MANY PEOPLE

Week's Series Concluded by San Carlo Under Local Association

ASHEVILLE, N. C., Aug. 15.—Capacity audiences have attended the eight grand opera presentations at the City Auditorium here during the Asheville Music Festival Association's annual summer opera week, given by the artists of the San Carlo Opera Company, with the Pavley-Oukrainsky Ballet Russe as an added feature. With ideally cool weather, and with the city filled with visitors from all parts of the country, the Musical Festival Association has surpassed the financial and artistic success of last summer, when they presented their first grand opera season and netted several thousand dollars on their initial effort.

The opening night, Aug. 10, as already reported, brought Puccini's "Tosca," with Bianca Saroya in the title rôle, winning high praise for her artistic work. Manuel Salazar scored as *Cavaradossi*, and Mario Valle was exceedingly effective as *Baron Scarpia*. The ballet gave a special presentation at the end of the opera.

On Tuesday evening Josephine Lucchese, American coloratura soprano, received one of the biggest ovations of the week in the rôle of *Violetta* in "Traviata." Demetrio Onofrei, tenor, was

the *Alfredo*, with Mr. Valle as the elder *Germont*. The Pavley-Oukrainsky Ballet presented special divertissements during the opera and were well received.

The Wednesday matinée of "Hansel and Gretel," sung in English, found every seat sold well in advance and many turned away. Joseph Interrante, a local favorite, was welcomed on his appearance as the *Father*, and the cast included in addition Leonora Cori, Bernice Schalker, Stella DeMette, Frances Morosini, Beatrice Altieri and Alice Homer. A special ballet program was given after the opera by Mr. Pavley and his dancers.

Wednesday night brought "Faust," with Mr. Onofrei, Mr. Scott, Luisa Taylor, Miss Schalker and Mr. Interrante. On Thursday evening "La Bohème" was presented brilliantly, with Mr. Salazar as *Rodolfo*, Miss Saroya as *Mimi*, Miss Cori as *Musetta*, and with Mr. Valle, Mr. Scott, Mr. Interrante and Mr. Cervi in other parts. Mr. Pavley and his ballet, following the opera, gave a special program.

On Friday night "Rigoletto" was given by a cast including Mr. Onofrei, Mr. Interrante, Miss Lucchese, Mr. Scott, Miss DeMette, Mr. Cervi and others, and the Pavley-Oukrainsky Ballet again presented a special program after the opera.

The Saturday matinée had a sold-out house with hundreds standing when "Martha" was sung in English, with Miss Lucchese, Miss Schalker, Mr. Interrante, Mr. Onofrei, Luigi DeCesare

"Jazzed" Version of Hymns Played for Clergymen

DESPITE the criticism which followed his announcement of a radio program of syncopated hymn tunes, Ernie Golden, musical director at a New York hotel, invited a number of clergymen to pass judgment on his music as guests at a meeting of the New York Exchange Club recently. The leader asserts that these versions of old tunes would interest and draw to church the younger generation. He demonstrated his method by playing hymns on the organ and then in an arrangement for saxophone and string orchestra in syncopation. The test resulted, it was announced, in an invitation to play at a service in the Broadway Temple. The clergymen who attended the session were: The Rev. Dr. O. T. Gilmore of Grace Methodist Church; the Rev. Stanley P. Niles of Metropolitan Temple; the Rev. Paul Warren of West End Presbyterian Church; the Rev. J. J. Kelley, representing the Rev. Dr. John Roach Straton of Calvary Baptist Church; the Rev. Dr. I. Sidney Gould of West Park Presbyterian Church, and the Rev. C. N. Hogle, representing the Rev. Dr. Christian F. Reisner of the Broadway Temple.

LEGINSKA GREETED BY THROG IN BOWL

Hoogstraten Continues to Score Success in California

By Bruno David Ussher

LOS ANGELES, Aug. 15.—Thirty thousand persons, constituting the largest concert audience ever assembled in the Southwest, crowded the Bowl when Ethel Leginska appeared in the triple capacity of conductor, pianist and composer.

Greeted from the outset with much cordiality, Miss Leginska earned increased approbation as the evening progressed. She conducted the "Oberon" Overture, the Seventh Symphony of Beethoven and the Prelude to "Meister-singer." As a soloist, she was heard in Weber's Concerto in C, and as a composer presented her "Six Nursery Rhymes" for chamber orchestra and voice, with Margaret Messer Morris as vocalist. Lucille Oliver, a pupil of Miss Leginska, played the piano part in the last-named number.

In both her playing and conducting Miss Leginska achieved lovely effects. At the end of the concert she was recalled nine times, although the program did not end until a late hour.

Willem van Hoogstraten continued the week begun so auspiciously on Aug. 6 with a program consisting of the "Freischütz" Overture, Brahms' Fourth Symphony, Schelling's "Victory Ball," "Tales from the Vienna Woods" and the "Caprice Espagnol" by Rimsky-Korsakoff. The program of Aug. 7 Mr. van Hoogstraten shared with Ernest Bloch, who conducted his two tone poems, "Winter" and "Spring," preceding them with a short talk on the meaning of music. Mr. van Hoogstraten led the orchestra in Tchaikovsky's "Romeo and Juliet," Debussy's "Afternoon of a Faun" and Rimsky-Korsakoff's "Schéhérazade." Mr. Bloch's music was greatly appreciated.

and Mr. Cervi. It was followed by a special ballet program.

"Trovatore," with Mr. Salazar, Miss Saroya, Miss Schalker, Miss DeMette, Mr. Valle, Francesco Curci and Mr. Scott, completed the week of opera on Saturday night before a capacity throng. The singers were given an affectionate "farewell" by the audience.

BEETHOVEN'S "SIXTH" HAS FIRST CUBAN PERFORMANCE

Symphony Introduced at Concert of Philharmonic Orchestra at National Theater, Havana

HAVANA, Aug. 1.—Beethoven's Sixth Symphony had its first performance in Cuba Sunday, July 12, at the National Theater by the Philharmonic Orchestra, under the baton of Maestro Sanjuan.

A large audience warmly applauded the work and its interpreters. Sanjuan's "Campesina," played at the concert by request, was also well received.

The program was opened with Gluck's "Grande Chaconne" and included Tchaikovsky's Andante from the Quartet in D and Wagner's "Rienzi" Overture.

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